

the Stranger

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VOL. 24, NO. 35
APRIL 29–MAY 5, 2015
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WHAT THE
GOVERNOR
REALLY THINKS ABOUT
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THE TIP DEBATE

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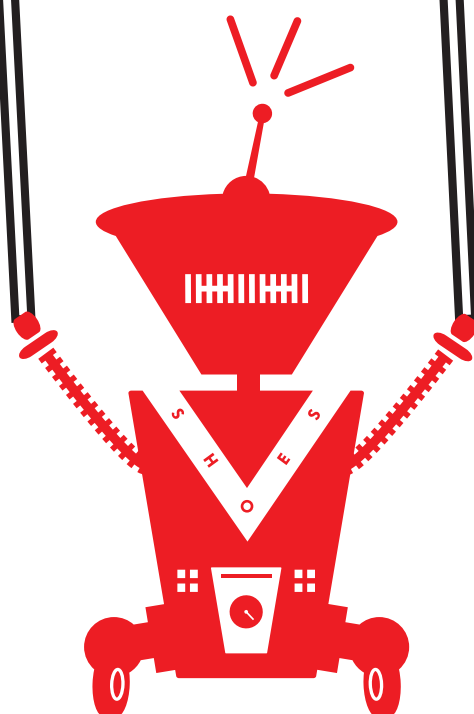
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LAST DAYS

The Week in Review BY DAVID SCHMADER

MONDAY, APRIL 20 This week of crappy comedy, Nepalese tragedy, and a huge step forward for transgender awareness in America kicked off with 4/20, the popularly acknowledged, sloppily defined “marijuana holiday” that’s also a twice-daily clock occurrence that doesn’t actually mean anything but boy do pot-loving people get excited when the numbers 4 and 20 land near each other. Stories on the origin of 4/20 abound—it’s the penal code criminalizing weed use! It’s police radio code for marijuana smoking! It’s the number of chemical compounds in cannabis!—and 99.9 percent of them are bullshit. The closest thing to a true story involves a group of Northern California



HAPPY 4/20!

high schoolers, who in the early 1970s would meet up for after-school weed-based adventures at 4:20 p.m. The “4/20” euphemism was picked up by the group’s wider circle of friends, including members of the Grateful Dead, eventually passing to the band’s fans and the editor of *High Times* magazine. In less groovy news,

I, ANONYMOUS

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STEVEN WEISSMAN

TIP YOUR DRIVER, RICHIE RICH

I drive for Uber and have given more than 500 rides. I have been tipped six times. Three of those tips came from Chinese exchange students. Zero came from the well-paid, well-served tech employees who are the bulk of my business. The tip is NOT included on your Uber ride. But deep down, you knew that, didn’t you? That cleaner, nicer car providing far superior service for a MUCH lower price than a taxi is owned, maintained, and insured by your driver. Your driver buys the fuel and the tires. The miles go onto your driver’s car. I know it seems unbelievable, but the rate doesn’t include a tip. Shocking, right? You had no idea, right? So instead of telling me how great Uber is and how nice my car is, give a little love if you think the service is good. “Nice car! You got here quick!” doesn’t put tires on the car. Tip your driver. Now you know. Now if you don’t tip, you’re just an asshole. P.S. It’s a new car, the doors close just fine without you slamming them.

—Anonymous

4/20 is also the anniversary of the Columbine massacre and Hitler’s birthday.

TUESDAY, APRIL 21 In goopier news, the week continued in West London, where a brutally clogged sewer led to the discovery



HAPPY FATBERG!

of a hot new inanimate British celebrity—a 10-ton lump of congealed fat and soiled wet wipes hailed as a “fatberg.” “Fatbergs—formed when fat clumps together with other household waste—are becoming an increasing problem for London’s sewers,” reported the *Guardian*, noting that the food businesses of London produce more than 30 million liters of used cooking oil annually, and that the latest and largest fatberg was 131 feet long and “so heavy that it broke the 1940s-era sewer.”

WEDNESDAY, APRIL 22 Speaking of shitty doings, the week continued in New Mexico, where today brought a fresh day of filming for the forthcoming comedy *The Ridiculous Six*. “The film, which is said to be a spoof of *The Magnificent Seven* and was written by Adam Sandler and his frequent collaborator Tim Herlihy, is currently under production by Happy Madison Productions for a Netflix-only release,” reported Indian Country Today Media Network. “The movie will star Adam Sandler, Nick Nolte, Steve Buscemi, Dan Aykroyd, Jon Lovitz, and Vanilla Ice.” Notably missing from today’s shoot: a dozen or so Native American actors and the film’s Native cultural adviser, all of whom fled the set after being exposed to the script. “The actors, who were primarily from the Navajo Nation, left the set after the satirical western’s script repeatedly insulted Native women and elders and grossly misrepresented Apache culture,” reported ICTMN. “[Navajo Nation tribal member Loren] Anthony says he was first insulted that the movie costumes that were supposed to portray Apache were significantly incorrect and that the jokes seemed to get progressively worse.”

(Among the cited offenses: Sandler’s character propositioning a Native woman by suggesting he put his “pee-pee in [her] tepee,” and Native female characters given names like “Sits-on-Face” and “No Bra.”) When the Native cultural adviser and cast members raised their concerns, “The producers just told us, ‘If you guys are so sensitive, you should leave,’” departed Native cast member Allison Young told ICTMN. “They were bringing up those same old arguments that Dan Snyder uses in defending the Redskins,” added 74-year-old David Hill, a Choctaw and a member of the American Indian Movement, who also left the set. “It is a real shame, because a lot of people probably stay because they need a job.”

THURSDAY, APRIL 23 Nothing happened today, unless you count the press conference held by three more women accusing Bill Cosby of sexually assaulting them in the 1970s and ’80s. “The trio of women, including a for-

Redacted

Erotic Fan Fiction—

SEATTLE CITY POLITICS EDITION

Chapter Two: Dressing to the Left

I drew the fabric taut.
“How does that feel?”
“How does it look?”
“Oh, Council Member [REDACTED]. You’re incorrigible.”
“Is that French for horny?”

The banter had gone on long enough. Working as a personal tailor to a Seattle City Council member had its perks, but I never imagined they would include this! All I was expecting was to measure Council Member [REDACTED] for a new pair of Sea Island Cotton trousers in time for summer, something I’d done for prominent men hundreds of times before without incident. But this was no ordinary fitting. And my client’s title wasn’t the only thing about him that was “prominent.”

“I hope you brought the extra-long tape measure, my good man.”

The trousers crumpled to his ankles in a heap. He pushed himself even closer to my blushing lips.

“Hey, don’t be shy,” said Council Member [REDACTED] with a laugh. “I’m counting on your help to form a broad-based coalition. And when I say broad-based...”

He grazed my cheek. He wasn’t kidding.

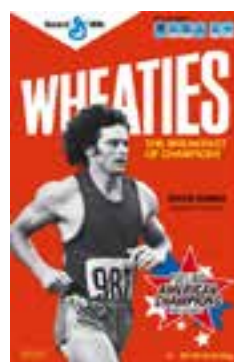
“But Council Member [REDACTED], I haven’t finished pinning your inseam!”

“Don’t worry, garçon. Just scoot over a little. I always dress to the left...”

To be continued...

mer Reno bartender, joined the more than 40 women who said they were drugged or sexually assaulted by the comedian,” reported *Time*.

FRIDAY, APRIL 24 In exponentially better celebrity news, the week continued with Bruce Jenner, the history-making Olympic athlete and longtime fatherly prop on *Keeping Up with the Kardashians*, who tonight revealed to nearly 16 million television viewers—via the broadcast of his wide-ranging interview with ABC’s Diane Sawyer—that he identifies as a woman and is transitioning from male to female. First things first: “For the purpose of the interview, Mr. Jenner said he preferred the pronoun ‘he,’ and Ms. Sawyer called him Bruce,” the *New York Times* reported. “He said that he had been undergoing hormone therapy for a year and a half but had not made up his mind about reassignment surgery. He declined to provide the name he might use during or after his transition, citing privacy concerns.” Beyond the (amazing) basics, the 65-year-old Jenner opened up about the specifics of his journey, and between the eloquent proclamations of support from friends and family (in addition to being a musical genius, Kanye West is the world’s best



HAPPY PROGRESS!

son-in-law) and the heroic bravery displayed by Jenner himself, Last Days was more than once brought to tears. Thank you, Bruce Jenner, and congratulations, America, which has been given an exemplary opportunity to familiarize itself with the facts of trans life.

SATURDAY, APRIL 25 In exponentially worse news, today brought a huge, deadly earthquake in Nepal, with the 7.8 magnitude quake hitting near Kathmandu, wrecking ancient temples and new buildings, inspiring Mount Everest avalanches, and killing thousands of people. “Residents grew frantic and the government, entirely overwhelmed by the enormity of the challenge facing the country, struggled to provide relief, or much hope,” reported the *New York Times*. “Streets in parts of this city of about 1.2 million were impassable, not so much from quake damage but because tens of thousands of people have taken up residence there.”

SUNDAY, APRIL 26 Nothing happened today, unless you count the continuation of heartbreaking reports out of Nepal. As of press time, more than 5,000 people will have been reported killed and many, many more injured. To donate 10 measly but cumulatively crucial dollars to the Nepal Earthquake Relief Fund, text GIVE NEPAL to 80088. ■

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Carl Otto Czeschke. Illustration (detail) in Franz Keim. Die Möbelungen. Published by Gerlach and Wiedling, Vienna and Leipzig, ca. 1908. 6 x 5 1/2 x 1/2 in.



NEWS

Tom Rasmussen Wants to Enshrine NIMBYism on His Way Out

The Retiring Council Member Has the Answer to Our Housing Challenges That No One Actually Wants: Neighborhood Conservation Districts

BY ANSEL HERZ

Three-term city council member Tom Rasmussen doesn't consider himself a NIMBY. NIMBYs are wealthy, crotchety homeowners opposed to change in their neighborhoods,

whose rallying cry is "Not in my backyard!"

But among elected city leaders, Rasmussen has long been most closely associated with them, and not without reason. In 2013, amidst a growing NIMBY outcry over microhousing ("I don't think most people want to live next to a boarding house with itinerant people living in it," one man complained to *The Stranger*), Rasmussen floated an idea to place a blanket moratorium on the development of these small apartments—even though they're one of the few burgeoning sources of affordable housing units in Seattle. Meanwhile, he lives in a million-dollar home in West Seattle, according to King County property records.

Fast-forward to today: Rasmus-

Roger Valdez called NCDs "a recipe for gridlock, micromanagement, and fussiness over new housing that would turn Seattle into the world's biggest homeowners' association."

sen is serving out the remaining five months of his term, having pledged not to run for reelection this November. "I decided if Bertha's not running, I'm not running," he joked on April 1, making reference to the stalled downtown tunnel project—one that he strongly supported as longtime chair of the council's transportation committee.

But as Seattle grapples with explosive growth and a housing-affordability crisis, Rasmussen has come up with an answer—his last stand on housing, as several people described it—and it's one that, wouldn't you know it, enshrines NIMBYism and doesn't tackle the affordability issues head-on.

Enter Neighborhood Conservation Districts (NCDs): a proposal to create a citywide "conservation board" that would, through a process that remains unclear, create officially designated areas in which subcommittees—made up of residents of that area—would set design and

building requirements. The primary function of the board and its subcommittees would be to "preserve neighborhood character."

"All neighborhoods are concerned about the pace of change," said Rasmussen council

face of a neighborhood changes when big companies or new residents move in. "The idea would be that conservation districts would be used to inform what new development would look like," Clifthorne explained. "It has a lot to do with aesthetics, but it's everything from the building materials to landscaping to the windows... some constellation of options that is tailored to make a neighborhood aestheti-



HAWK KRALL

staffer Evan Clifthorne. "Not everyone feels like their voice is being heard."

If the "conservation districts" solution sounds like NIMBYism in a nutshell, well, hold on one second before you grab your pitchfork. You know that soulless, glass-steel corporate section of South Lake Union, the Amazon-saturated area that's hated on week in and week out by many now in (or recently priced out of) the renter class on Capitol Hill?

Theoretically, NCDs might give your average Joe or Jane more of a say over how the

cally cohesive." If lower-income residents of South Lake Union had been able to get involved in that neighborhood's development plans, perhaps there would also have been more of a push toward affordable housing in an area that's now ground zero for the city's shifting housing economics.

I asked Clifthorne who supports this "conservation district" idea, and he pointed me to architect Davidya Kasperzyk, who lives in Ballard. Kasperzyk called NCDs a "1 percent solution that provides both density and

cultural heritage." He means "1 percent" in a different sense than critics of income inequality use the phrase, by the way. In his usage, it's referring to the idea that the "conservation district" process should be used for just 1 percent of buildings (those that fall short of historical-landmark status but still need to be preserved in some way). "Great cities don't obliterate their history," he told me. "This is a legacy project for Rasmussen. It's now or never. I don't know if there's anyone else who's ready to step forward and champion this."

Rasmussen insists NCDs won't block density (i.e., the ability for the city to rapidly expand housing supply through the construction of many units close together), but the fear is that, in practice, they'll be applied much more broadly than to just the 1 percent of buildings that Kasperzyk has in mind. Among city and housing leaders, I couldn't find anyone willing to take Rasmussen at his word that overall efforts at increased Seattle housing density wouldn't take a hit.

There's no draft of the legislation yet, but Rasmussen does have an 18-page, city-commissioned report promoting NCDs on his website. Council Members Mike O'Brien, Sally Bagshaw, and Bruce Harrell said they are opposed to the proposal. Council President Tim Burgess said he'd be "very concerned" if it interfered with his urban growth plans. The mayor's office expressed the same concern, and the rest of the council members didn't respond to questions about NCDs by press time.

The mayor's 28-member Housing Affordability and Livability Agenda committee (HALA), which is made up of developers, some tenants, and affordability activists, voted unanimously against Rasmussen's idea, according to HALA cochair Faith Pettis. "From what we're seeing on Council Member Rasmussen's website," she said, "it feels like it could be at odds with what HALA is trying to do. It would reduce the tools that HALA is considering right now—the ability to pursue or implement them." The committee is due to issue a broad set of recommendations on housing, intended to meet a goal of building 20,000 affordable housing units in Seattle over the next decade, by the end of May.

And Roger Valdez, the Director of Smart Growth Seattle, a developer lobbyist who fought off the proposal to temporarily ban microhousing in 2013, called NCDs "a recipe for gridlock, micromanagement, and fussiness over new housing and even remodeling that would turn Seattle into the world's biggest homeowners' association."

Rasmussen had planned to move NCDs through the city council's housing committee by July. But for now, his office won't say when it plans to introduce his legacy project—a parting gift to the people of Seattle, or at least its NIMBYs—as actual legislation. ■

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SHELL OIL'S POLAR PIONEER At sunrise on April 17 in Port Angeles. The approach of the drilling rig coincided with an internal debate in Governor Jay Inslee's office about how to respond.

KELLY O

Why Governor Jay Inslee Isn't Fighting Harder to Stop Shell's Arctic Drilling Rigs

New E-mails Take Us Inside a High-Level Environmental Debate

BY SYDNEY BROWNSTONE

In late February, *Washington Post* science reporter Chris Mooney seized on a new frontier in the debate over how to best confront global warming. President Barack Obama had just vetoed the latest Keystone XL pipeline bill, and Mooney said the president's move was in sync with environmentalists' latest, confrontational supply-side argument against the Keystone XL project and others like it. Environmentalists are making the case, Mooney wrote, that in order to prevent dangerous climate change, some fossil fuels would simply have to stay in the ground. He added: "You may not agree with it, but you have to reckon with it. The president certainly has."

But what about Governor Jay Inslee, perhaps the country's most vocal governor on addressing climate change? How does he reckon with the "keep it in the ground" movement? A recent request by *The Stranger* for Inslee's staff e-mails shows that around the same time this debate was happening, an issue similar to Keystone started to arise in Washington State: the Port of Seattle's role in supporting Shell's Arctic drilling endeavors this summer.

The "keep it in the ground" case against Arctic drilling rests on science published in the journal *Nature* earlier this year. Christophe McGlade and Paul Ekins, two researchers at University College London, used economic models to determine which fossil-fuel reserves should be considered "unburnable" in order to avoid hitting a two degree Celsius global warming safety limit. If the world is serious about sticking to that limit, all Arctic oil and gas should stay unburned, Ekins and McGlade concluded.

The study reframed the debate over Shell's latest attempt at Arctic drilling—an attempt that the Port of Seattle would be tacitly supporting by allowing Shell's fleet to moor at Terminal 5 in the drilling off-season. (The first rig in Shell's fleet, a drilling platform called the Polar Pioneer, is expected to arrive in Seattle sometime in the next month.)

On February 11, KC Golden, senior policy adviser at Climate Solutions, reached out to Keith Phillips, Inslee's special assistant on climate and energy, highlighting the *Nature* study. A day later, Phillips and David Postman, Inslee's executive director of communications, exchanged thoughts. "KC's point about the disconnect between what the science says we can burn safely and what the Arctic oil would bring is valid," Phillips wrote in an email. "If the Gov is concerned, and he wants to make that known, the issue is valid. However, he has not taken on the oil/climate issues that

directly."

Phillips also acknowledged that any opinions the governor did express would put pressure on the port.

But the governor's office chose to remain silent instead, declining to add Inslee's opinion or the weight of his office to public pressure that was building against the port's move. A week later, *The Stranger* reached out to Inslee for comment on the apparent disconnect between his climate-change activism and what the science said about Arctic drilling. "Our team has been monitoring the discussion but our office doesn't have any comment," Inslee spokesperson Jaime Smith wrote back.

In an interview, Postman explained that after February 12, staff sat down with the governor and briefed him on some of the points of their discussion. After that, he said, the governor started taking a stronger position on the subject—stronger than staff anticipated. As examples, Postman cited a letter Inslee sent to the Department of the Interior more than a month later, asking that the DOI hold off on any future Arctic leases, as well as the governor's March 17 statement that public concerns about the port's process were legitimate.

The governor's statements about the port decision came "about as close as you could come [to objecting] to that process," Postman said.

But, in fact, the governor did not issue a public objection.

In his letter to the DOI, the governor wrote that the DOI's plans for future lease sales "stand in conflict with the important federal and [state] efforts to shift to cleaner forms of energy and reduce the pollution that is driving climate change." He came close to acknowledging "keep it in the ground." Still, the governor didn't ask the DOI to rescind the current leases in the Arctic's Chukchi Sea—leases Shell will be exploring this summer—nor did he ask the port commissioners to rescind their lease of port space to Shell.

Phillips, Inslee's climate adviser, said that Inslee's big focus is on finding more demand-side solutions to climate change. (The state's initial silence and the governor's subsequent statements didn't mean the governor was "soft" on climate, Postman added.) But the governor, Phillips said, also has to avoid prejudicing decisions he'll face on fossil-fuel proposals down the road.

"We keep telling him, you're focused on the Carbon Accountability Act, clean fuel standards, coal [electricity] standards," Phillips said. "He's got an 18-point agenda we're trying to advance... Where does he spend his political capital? He wants to fight 'em all, and what he's constantly doing is: 'Big guy, focus.'"

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Meet Your New (and Temporary!) City Council Member

He's Just as Milquetoast as Sally Clark
and Already Pissing Off Kshama Sawant

BY HEIDI GROOVER

Is John Okamoto—picked on April 27 to serve out the remainder of departing Seattle City Council member Sally Clark's term, through the end of November—a corporate stooge who was hand-selected by the mayor as “yet another representative of the establishment”? Or is he a perfect temporary council member, a longtime government employee who's well-prepared and “governed by logic and facts, not emotions”?

Those two competing narratives battled it out as Okamoto was voted into office by sitting council members, and while the differing visions were never fully resolved before the 5-3 vote in favor of Okamoto, their existence exposed a deepening division on the council.

Council Members Tim Burgess, Bruce Harrell, Sally Bagshaw, Jean Godden, and Tom Rasmussen supported Okamoto. The more activist wing—Kshama Sawant, Nick Licata, and Mike O'Brien—opposed him, voting instead for Sharon Maeda, a former union activist and former employee at the federal Department of Housing and Urban Development.

In an earlier round of voting, Licata and Sawant had supported Low Income Housing Institute director Sharon Lee, and Harrell had voted for NAACP economic development chair Sheley Secrest. When that vote produced no clear majority for anyone, Harrell switched his vote to Okamoto (after a whispered conversation with Council President Tim Burgess). Harrell, whose switch basically decided the whole thing, offered no explanation for his support of Okamoto.

Sawant, though, was unrelenting in her criticisms of Okamoto from the dais, saying it would be “scandalous” for the council to support him. That pissed off the other council members, who then took aim at Sawant.

“It is unfortunate she has to stoop so low,” said Tom Rasmussen, accusing Sawant of “smearing” Okamoto's reputation.

Okamoto is a seasoned bureaucrat, who showed during his interview how careful and well-versed he is in avoiding many actual policy decisions. (In other words, just like Sally Clark.) Along with stints at the Port of Seattle and the Washington Education Association, he's held multiple posts in city government—human resources director and engineering director in the 1990s, interim director of the Human Services Department until just a few weeks ago—which is what made him such a popular pick for the conflict-averse council majority. He's also close with Ed Murray, and sought his advice on whether he should enter the race (the mayor said yes).

The section of his résumé that sparked Sawant's criticism was his time as chief administrative officer at the Port of Seattle during a multiyear, multi-scandal period that lasted from 2003 to 2008.

Okamoto wasn't implicated in a

controversy about then-CEO Mic Dinsmore's port retirement package, or in state and federal investigations in 2008 that found a culture of widespread fraud at the port, especially in its process of overseeing contracts. But Okamoto was named—or, at least, his position was—in a 2007 report that criticized port administrators for failing to provide sufficient oversight in an investigation of officers who sent racist and sexually explicit e-mails. (Port police were basically allowed to investigate themselves.)

“Basic questions that should have been asked... were not asked,” the report said.

Okamoto told *The Stranger* that he “had reported to the CEO wrongdoings in the police department,” but that, “when it came down to it in the investigation, [the CEO] denied that he had knowledge of those incidences.”

Now that Okamoto is on the council, he'll

face a slate of issues far more complicated than just getting along with Sawant. He's expected to take over the council's housing affordability committee and possibly replace Clark as a member of the steering committee overseeing the mayor's Housing Affordability and Livability Advisory Committee, which is expected to deliver recommendations to the council in May about what sorts of housing policies the city should pursue in order to tackle affordability challenges.

On the issue of rent control—which Sawant and Licata want the council to support in a new resolution—Okamoto said he doesn't yet have a position. He gave

the same answer on linkage fees, would be charged to developers to help pay for affordable housing. The council has passed a resolution supporting the idea, but will have to decide in coming months just how much those fees will be. Licata's office has also been pushing for changes to the city's tenant relocation program to try to help renters who get “economically evicted” when their rent goes up dramatically. Okamoto said he wasn't familiar with that effort.

The council will also soon review a \$900 million transportation levy proposed by Mayor Ed Murray before it goes to the ballot this fall, and is overseeing the rollout of the city's new preschool program this fall.

After the vote to give him the temporary position, Okamoto said he thinks the city is in a “time of possibilities where, if we as a city council work together, this can be a place of possibility even for those that on a daily basis live with realities that are challenging and unpleasant.”

Part of Okamoto's statement hit on a central question: Can this new combination of council members actually “work together”? But it also brings up another question: With Okamoto presumably joining the council's centrist majority and solidifying its power over the more activist members, will the centrist majority feel the need to “work together” at all? ■



CITY OF SEATTLE

John Okamoto is (temporarily) replacing outgoing Seattle City Council member Sally Clark. But the decision to pick him exposed a deep council rift.

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NEWS SHORTS

IT'S THE END OF MEDICAL MARIJUANA

AS YOU KNOW IT The last time a Washington governor vetoed sections of a major medical marijuana law was in 2011. Back then, Chris Gregoire made so many cuts that Washington was left with a system of storefront medical marijuana dispensaries without any regulation or licensing. That helped create **the mess we're in now** with two parallel marijuana markets—the completely unregulated medical system and the highly regulated and taxed recreational system created by Initiative 502. **On April 24, Governor Jay Inslee vetoed** some sections of a new medical marijuana law passed by the state legislature but mostly left intact the legislature's proposal to merge the medical and recreational systems. **That will result in state-licensed stores selling both recreational and medical pot**, all overseen by the newly renamed liquor and cannabis board. The law creates an optional patient registry, where stores enter patient information to allow patients to avoid paying sales tax (patients will still have to pay the higher excise tax, which will be either 30 or 37 percent depending on which tax



OFFICE OF GOVERNOR JAY INSLEE

GOVERNOR JAY INSLEE *He vetoed parts of the state's new medical marijuana law, but still approved major changes to the ways you can buy and possess weed.*

proposal survives the legislature). The law also **significantly reduces the amount of plants and usable marijuana** patients can have. Currently, patients can grow up to 15 plants and possess 24 ounces. The new law allows those in the registry to grow six plants, possess eight ounces of usable pot from those plants, and buy three ounces from a store. Patients not in the registry can grow four plants, have six ounces from those plants, and buy one ounce in a store. The merging of the systems, which promises to be excruciatingly bureaucratic and complicated, starts next summer. HEIDI GROOVER

DOWNTOWN CRIME CRACKDOWN At the direction of Mayor Ed Murray, Seattle police rounded up and arrested more than **100 suspected "drug dealers and thieves"** as part of what the mayor calls a "9½ Block Strategy" to decrease crime in the downtown corridor by April 24, after a week of operations. At a press conference announcing the drug busts, city prosecutor Craig Sims proclaimed, "This joint effort should not be seen as political maneuvering or **a return to the wasteful and counterproductive war on drugs.**" But as of April 24, zero of those arrested had been referred to the Law Enforcement Assisted Diversion (LEAD) program. (And by the way, downtown doesn't suffer from the most crime in the city. In ordering the crackdown, Murray was bowing

to years of lobbying by downtown business leaders.) LEAD, which has been shown to reduce recidivism by breaking the cycle of crime and addiction through one-on-one case management of low-level offenders, has enjoyed success in Belltown where war on drugs-style police sweeps have repeatedly failed. As of April 27, the number of police referrals to LEAD was up to 11 (out of about 100). ANSEL HERZ

KSHAMA SAWANT'S NEXT MOVEMENT

On April 23, hundreds of people packed the city council chambers for a town-hall meeting on housing affordability, which quickly focused on one specific call to action: **rent control**. Council Members Kshama Sawant and Nick Licata are proposing a city resolution asking state lawmakers to repeal the state's ban on rent control. Specifically, Sawant said she supports a policy in Seattle that ties rent prices to the consumer price index. She and her supporters are positioning rent control as the city's **new social-justice movement**, à la last year's minimum-wage push. But in partisan Olympia, a change as divisive as lifting the rent-control ban is unlikely in the near term. (Never mind actually creating a rent-control policy for Seattle.) Still, Sawant rallied the renters and activists in the room: "It's not a question of waiting for politicians to do it. It's a question of us **building a movement to force them to do it**, whether they like it or not." HEIDI GROOVER

WILLIAM WINGATE SUES SPD AND

OFFICER CYNTHIA WHITLATCH William Wingate, the 70-year-old military veteran who was arrested last July by Seattle police officer Cynthia Whitlatch as he walked through Capitol Hill using a golf club as a cane, has filed a lawsuit against the officer and the police department alleging he was **targeted because he is black**. The lawsuit, filed in King County Superior Court on April 26, almost surely means that the city and Wingate's legal team could not reach an agreement on damages. His two attorneys, who could not be reached for comment, filed a claim with the city alleging discrimination and seeking damages last November. As of February, Whitlatch was placed on paid administrative leave pending an investigation by the Office of Professional Accountability. **For those of you wondering why she hasn't been fired yet**, Pierce Murphy, who directs the OPA, told me his office will need to use "most of the 180 days" that he is allowed, under the department's contract with the Seattle Police Officers' Guild, to complete the investigation. That means it won't be finished until early May or June. ANSEL HERZ

WASHINGTON TO CREATE PUBLIC WEBSITE FULL OF DETAILS ABOUT OIL TRAINS

In order for regular Seattleites to understand when long, volatile trains full of Bakken crude oil might pass by their homes, they have two options: submit a host of public records requests to the state to try to piece together the routes or **take shifts watching the tracks**. But a new website will soon publish more details from the oil industry about oil-train routes, types of cargo, volumes, and spills that occurred along the way to refineries. The Department of Ecology will update the website on a quarterly basis and include information about oil-transporting vessels and pipelines, too. The site is just one aspect of **an oil spill transportation safety bill** approved by the state legislature on April 24. SYDNEY BROWNSTONE



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PAUL TULLER

The Staff of *The Stranger* Argues About Restaurants Going Tipless

Dan Savage, Kathleen Richards, Ansel Herz, Heidi Groover, and Katie Allison Debate Just the Tip

I Want Everybody to Make More, Not Waiters and Bartenders to Make Less

By Dan Savage

Waiting tables has always meant good money, if not great money, and a flexible schedule. The ability to swap shifts with other waiters meant being able to get time off for play rehearsals or final exams or *Stranger* editorial meetings back in the day.

Tips were what made the job a good one. Tips made it lucrative. Tips put me through school and through living in London for a year and through the first two years of *The Stranger*, back when *Stranger* writers got paid in coupons for pizza. And you could make a decent living waiting tables, so if you got “stuck” being a waiter all your life, that wasn’t so bad. That’s why I get nervous—nervous on behalf of the waiters still out there upselling, nervous for people who are trying to get their careers in the arts off the ground—when restaurants start talking about doing away with tipping, as some Seattle restaurants are now doing.

Sure, the fact that waiters make more than (most) cooks and (all) dishwashers is unfair. But instead of talking about raising the wages of cooks and dishwashers—maybe we could up the minimum wage to, say, 15 bucks an hour? Maybe we could try that?—the new push from restaurants seems to be to pay waiters less. Eliminate tipping. Add a 15 to 22 percent service charge or price increase and basically split up that dough among everyone in the place—waiters, managers, hosts, bussers, dishwashers, prep cooks, line cooks. Take a place with some people making decent money and some people making far-from-decent money and turn it into a place where no one makes decent money.

I’m sometimes asked—a radio-show host asked me just the other day—what I would be doing if I weren’t doing my current job. What’s the fallback/backup/safety gig for an advice columnist, anyway?

“I would still be waiting tables,” I replied, thinking back on my time at Courier Cafe, Davis Street Fish Market, Cafe du Parc, Jams of London, Orso, Cafe Septieme, and six or seven other places whose names I can’t remember. I put myself through college working for tips at a fancy French restaurant in Chicago during the summer and a burgers-and-shakes place in Urbana, Illinois, during the school year. I paid for a year in London—not cheap—on the tips I made working at two “American-style” restaurants over there. And during my first years at *The Stranger*, I lived on the tips I made serving bowls of coffee and buttermilk biscuits to artists and other first-wave gentrifiers in Belltown.

“And I’d be fine with going back to waiting tables,” I added. “I liked being a waiter. It’s a pretty good gig.” I believe tipping is a good deal for the customer, too (the waiter works for you, not the house).

But if we do away with tipping, a pretty good gig will be destroyed. There will still be one service-economy gig out there that comes with flexible hours and pays good money. But not everyone is cut out for sex work.

Some Restaurants in the Bay Area Are Eliminating Tipping, Too

By Kathleen Richards

Oakland’s farm-to-table restaurant Homestead made national headlines earlier this year when they decided to raise prices by 20 percent and eliminate tips. Fred Sassen, who co-owns

Homestead with his wife, Elizabeth, told me a few days ago, “I think that the worst fears that I had were all in my head.”

After Oakland’s minimum wage rose from \$9 to \$12.25 on March 2, the Sassens got rid of tips entirely and gave their back-of-house workers a raise, from \$13 to \$15 an hour to \$16 to \$18. Front-of-house staff also saw their hourly wages increase, from \$9 to “nearly double the [new] minimum wage,” although their overall earnings (without tips)

“If we do away with tipping, a pretty good gig will be destroyed.”

decreased. Homestead was already unique in that it had been pooling tips—meaning they were spread among front-of-house and back-of-house workers (although not evenly)—in an effort to address the wage disparity between the two sets of employees.

Sassen said he was worried the changes would piss off customers and cause him to lose staff. Instead, servers are choosing to work more hours in order to compensate for the lack of tips. Another outcome, he added, is that servers are “providing a better service to the guest.” With tips at most traditional restaurants, front-of-house workers make the highest income among all the restaurant’s employees, including managers, Sassen pointed out, meaning there’s no incentive for them to climb the ranks.

“It’s a dinosaur way of thinking,” he said. “It provides no growth projections for a server. Because anything above a server—to be a sommelier or general manager—you’re going to take a pay cut and have more hours... So now managers make more than their staff does. If you’re a server who excels at what you do, then I can promote you to a manager and I can give you a raise and give you a growth projection in this industry.”

The Sassens are actually outliers in their decision to eliminate tips, according to Luke Tsai, food critic at the Oakland-based alt-weekly *East Bay Express* (which is my

former employer). “A lot more restaurants are doing some modified version of it,” he said. “A couple other restaurants have gone to a service charge kind of model... The other model is just restructuring how they do service, so more of the people have some service component to their job, like some of the cooks might bring food out to the table, so that way, if they do keep tipping, everyone can have more of a cut for tips.”

That latter option was adopted by Oakland’s the Half Orange (which is owned by Jay Porter, who previously ran a tipless restaurant in San Diego). In Berkeley, the izakaya-style restaurant Ippuku eliminated tips but also increased menu prices to include sales tax and tacked on a \$3 per person table charge. San Francisco’s Aster also doesn’t accept tips but simply raised prices. Oakland’s Toast opted for a 15 percent service charge while keeping tips optional. Camino and Duende, also in Oakland and also now tipless, implemented a 20 percent service charge.

Homestead’s Fred Sassen said he decided against a service charge because of the blowback many San Francisco restaurants received in 2007 when they tacked on fees in response to the city’s mandated health care for workers. An informal survey of readers by the *San Francisco Chronicle* last year found that two-thirds of them decrease the amount they tip to account for surcharges. (There have also been questions about whether restaurant owners actually pocketed the fees.)

Chris Pastena, who owns the Oakland restaurants Chop Bar, Lungomare, and soon-to-open Calavera, said he decided to keep tips while raising prices and giving both front-of-house and back-of-house workers “large raises.” He had considered adding a back-of-house tip line to bills in order to level the playing field with front-of-house staff, but ultimately decided against it due to legal uncertainty.

What’s also uncertain is just how his restaurants will fare with the increased labor costs. “At Chop Bar, our net profits were down about 2 percent, which, when your net profits are measured with success at 10 percent, is a lot,” Pastena wrote in an e-mail. “At Lungomare, the net profits were down about 3 to 4 percent. We are looking into how we ▶

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◀ can balance this a little better. We do not want to raise prices any more, but we might need to.”

Sassen said the majority of his customers have responded positively to the changes at his restaurant, but some are being more financially conservative—for example, sharing entrées. Pastena said he’s seen a slowdown in the number of customers, but people individually are spending slightly more.

“Everyone is still kind of figuring out their model,” said the *Express*’s Luke Tsai. “It’s too early to say what the long-term fallout is going to be. What hasn’t happened is restaurants closing left and right.”

Regardless, everyone agrees that the trend of eliminating tips and addressing income disparity among food-service workers will continue to reshape the industry. Sassen said many other business owners, including representatives from the Bay Area-based mega coffee chain Peet’s Coffee & Tea, have contacted him regarding his compensation model. But not for the reasons you might think. “The issue isn’t paying the lowest-paid worker,” said Sassen. “It’s how you differentiate the middle-class workers”—meaning the longtime employees who now make the same minimum wage as the new person who walks in off the street.

Overall, however, Sassen believes the changes have been positive for everyone—even the previously tipped servers who are making less. Whereas their income once fluctuated depending on how busy a restaurant was, now it’s more stable. “What’s happening in my model is the business takes 100 percent of the risk,” Sassen said. “There is the potential for the business to make money, but also to lose more money.”

Keep in Mind That Tipped Workers (Including Baristas and Taxi Drivers) Are Only 10 Percent of Low-Wage Workers in Seattle—Think About the Bigger Picture Here

By Ansel Herz

Can we stop talking about waiters for just a second? Sure, they’re the most public-facing of low-wage workers, but they are in the minority of people affected by the new minimum-wage law.

According to a 2014 Puget Sound Sage analysis of census data, there are about 10,000 tipped workers in Seattle. That’s just 10 percent of the 100,000 workers in Seattle who take home less than \$15 per hour. The other 90 percent, according to a separate UW study, are food prep, retail sales, office, transportation, health care, and hotel workers who make a flat hourly wage. Let’s have this debate over tipping without losing sight of the larger picture: Most people impacted by the minimum-wage raise are workers at fast-food restaurants and back-of-house kitchens, clerks at places like Target, receptionists, and drivers, among others. They’re all getting a long overdue raise.

Of the small minority of workers who do receive tips, Puget Sound Sage found that they are disproportionately women. Sixty-

one percent of them are waiters, making an average income of just \$22,620 (this, however, is an underestimate that counts only tips paid with credit cards, not cash). Workers in tipped industries suffer from unusually high rates of wage theft, according to federal studies. Just remember that in Seattle, they’re only a small slice of the pie. The vast majority of low-wage workers *aren’t* tipped and are limited to flat hourly earnings. Those wages are finally shooting upward to \$15 per hour over the next two to six years, depending on the size of the company the person works for.

Why Don’t Grocery Store Workers Get Tips? Seriously, They Put Up with A LOT

By Katie Allison

Learning which services are customary to tip for is one of the more stressful parts of becoming an adult. It’s a weird, unwritten, often unspoken set of rules that affects a sizeable percentage of everyday transactions. And at least from what I can tell, the distinction between tipped and non-tipped services is utterly, bafflingly arbitrary.

You tip your hairstylist, but not your auto mechanic; your taxi driver, but not your bus driver; your server, but not your grocery cashier. As someone with a few years’ experience working in grocery stores (plus one restaurant job), I have especially wondered about grocery stores. Like waiting tables, working in a grocery store involves long hours on your feet, careful handling of food, and varying degrees of performed subservience to the customer. Neither requires an advanced degree or any significant artistic

“At both grocery stores where I worked, accepting tips was not just discouraged but forbidden. And yet, we were required to treat each customer like royalty.”

talent. So why is serving unquestionably a tipped position while cashier-ing is not?

I’ve heard it argued that tips are designed to motivate extra-friendly, efficient service... but “extra-friendly” now seems to be the default required everywhere. If you’re charming and great with customers, why should that earn you extra money at one customer-service job and not another? At both of the grocery stores I worked at (a national chain and a small local store), accepting tips was not just discouraged but forbidden. And yet, we were required to treat each customer like royalty. So what’s the fundamental difference? What makes grocery work inherently less deserving of tips?

At the neighborhood store where I used to work, I once had a middle-aged man hold up the line, drawing out his transaction as he spewed sexual innuendo in my direction. I was 17 at the time. When I handed him his ►



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◀ change, he seized my hand hard and said: “I gave you my money—that means you’re mine now, right? Gotta come home with me!”

After he let go, he hung around my check stand, making similarly gross comments, until I fled to the back for my break. The next day, I was called into the office and told that he had *complained about me*, saying I was “cold and rude,” and that the managers had watched the security footage and *agreed with him*. I needed to “really make an effort,” because “our service is what keeps people coming back.” Is the bar for what you’re expected to put up with truly that much higher in the restaurant industry?

To be clear, as things stand, I absolutely don’t believe that eliminating tipping in restaurants (and driving down servers’ pay) is any kind of solution, and I certainly don’t blame the workers on either side of the divide. But as the tipping issue begins to dominate the minimum-wage conversation, it’s worth reminding ourselves how bizarre and arbitrary the whole system is. There must be a better way to do things.

Tipping Is an Inherently Flawed System—but It’s Too Early to Get Rid of Tips

By Heidi Groover

I don’t know what it’s like to live off tips. I’ve worked in food service with a tip jar, but I’ve never been a server whose livelihood is truly at the mercy of how good I am at pleasing strangers. (Good thing, because I’m a disaster at small talk.) That lack of firsthand experience makes me so anxious every time I fill out a tip line on a receipt that I usually end up tipping 20 percent even when I had a terrible experience. The other day, I tipped on self-serve drip coffee.

And there’s a whole other side of the economic insecurity of tipped jobs that, because of my own experience (and privilege), I hadn’t ever really had to consider. In a *New York Times* op-ed titled “Can You Be a Wait-

ress and a Feminist?” published last week, a Las Vegas cocktail waitress described this dynamic: “When I find a remark disgusting, or have my hands, shoulders, and hips held for uncomfortably long periods of time by men I don’t know, I have to suppress my natural reaction. I try to ignore it, or feign amusement, all for the sake of the guest’s experience, my job security, and the chance of a good tip. It’s easy to have ideals, but reconciling them with the need to pay rent is a more difficult task in a town with few professional opportunities.” The author describes men asking her, “If I take you home, will you

“Tipping, for all the good it does making low-wage jobs livable for workers, has a dark side.”

be as good to me?” and offering \$1,000 for her phone number. Gross.

Tipping, for all the good it does making low-wage jobs livable for workers, has a dark side. Tips are not a reliable source of income because they vary based on customers’ moods and perceptions. That can make the people who depend on tips more likely to endure harassment in hopes of pleasing customers. And since women are overrepresented among tipped jobs, that effect falls disproportionately on women, according to the Restaurant Opportunities Centers United, a worker advocacy organization that opposes tip credits. According to a 2014 ROC United survey of 688 current and former restaurant workers, 50 percent of women “reported experiencing ‘scary’ or ‘unwanted’ sexual behavior.” This is especially dramatic in states and cities with a tip credit. Take, for example, my home state of Idaho, where employers can pay tipped workers \$3.35 an hour. Or, worse, states like Alabama and Georgia that comply with the federal minimum wage, where tipped employees make just \$2.13 an hour in wages.

That’s why groups like ROC United and 15 Now, which advocated for Seattle’s minimum-wage increase, push back against tip credits, which allow employers to pay tipped workers a lower base wage. Tips are not the same as

wages. They are not dependable. Your wages can’t be lowered if you tell an overfriendly customer to stop grabbing your ass. People who argue against tip credits think your boss (or lawmakers) shouldn’t be able to push you into accepting that kind of behavior by making you more dependent on tips.

“Even entertaining the idea of a tip credit is like telling women they don’t matter,” city council member Kshama Sawant told *The Stranger* during last year’s debate over how to raise the minimum wage in Seattle. Business interests were fighting for a tip credit; the 15 Now movement (including Sawant) was pushing back hard. Business interests eventually won.

Saru Jayaraman, ROC United’s cofounder and the director of the Food Labor Research Center at UC Berkeley, told me the sexist dynamic has lingering effects in an industry where many young women have their first jobs. When they’re older, some women never report sexual harassment on the job because, they tell her, “it was so much worse” when they were younger. “This is the way we are teaching young women what is acceptable and tolerable in the workplace,” she says.

On the other hand, ROC United’s research doesn’t suggest that all women working in tipped jobs are trapped in exploitation. Of course not. Plenty of women enjoy their tipped jobs. And, of course, some men in tipped jobs face sexual harassment, too.

So, if we care about improved conditions for low-wage workers, what are we supposed to do? If we want higher wages, we should keep tips, but if we want a less disgusting and sexist system, shouldn’t we get rid of them?

Jayaraman said there’s no way to phase out tips now without destroying the livelihoods of some restaurant workers. That won’t be possible until wages are high enough to live off without tips, and that may not happen for a very long time.

When I asked Sawant and 15 Now organizer Jess Spear about this recently, they had a similar take, arguing that tips can’t be phased out until workers make more and only if workers themselves organize in favor of moving away from tips.

“Maybe one day in a utopian world, where workers are paid closer to \$25 or \$30 an hour” like other so-called “skilled” jobs pay, we can do without tipping, said Jayaraman. “For now, tips are absolutely necessary to get workers closer to a skilled, professional wage.” ■

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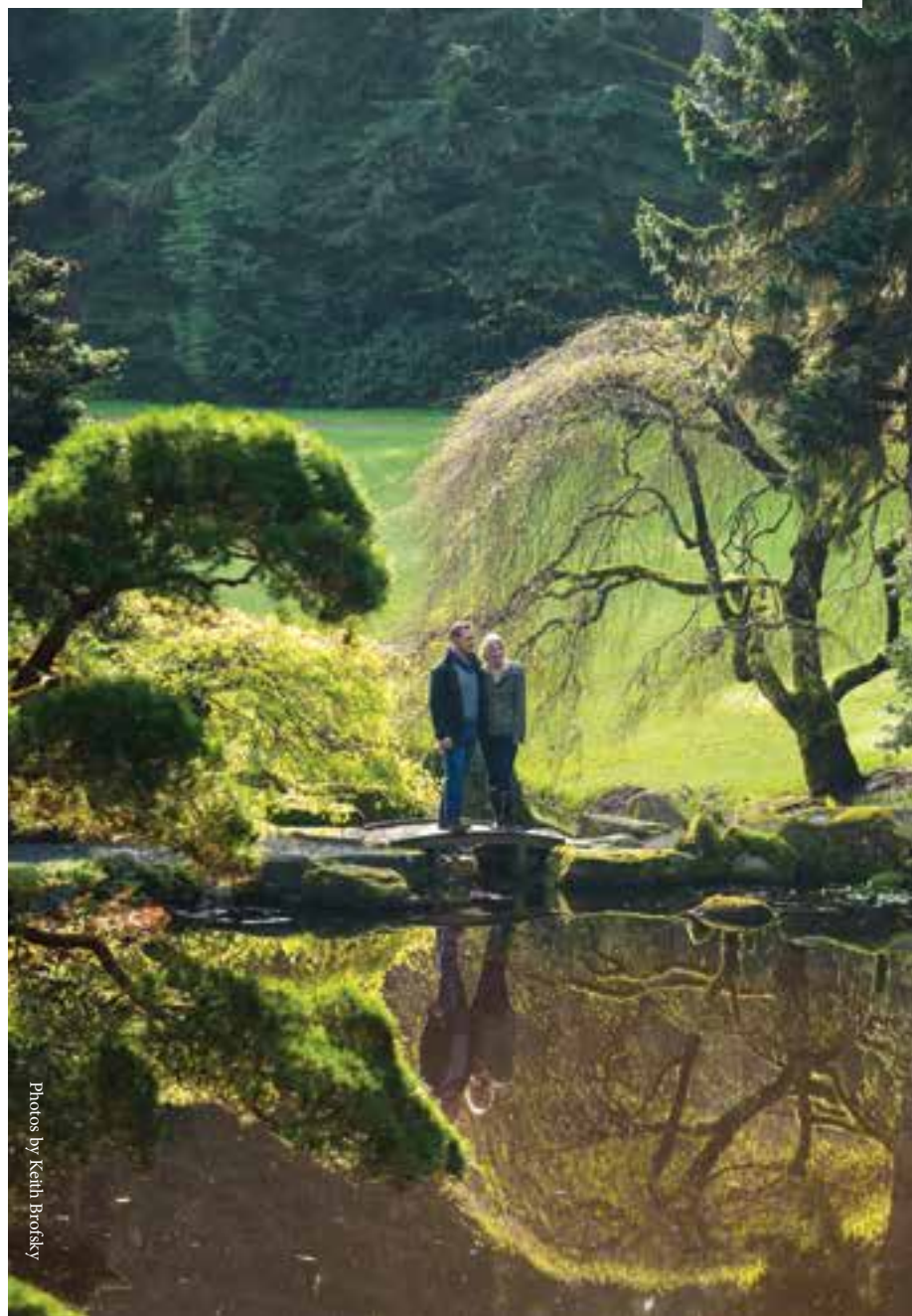
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What Living Next to a Condo Construction Site Taught Me About Seattle's Noise Ordinances

And the Number to Call if Someone's Jackhammering Your Dreams Apart at Dawn

BY MARTI JONJAK

Right across the street from the First Hill building I live in, construction workers are busily transforming a vast cement pit into a high-rise condominium named Luma. Its website describes the completed structure as a “half haven, half hotspot” with a long list of unsurprising attributes. In deliberate contrast to “the grandeur of the surrounding historic homes,” for instance, Luma “makes a modern mark” with towering walls that appear to be “wrapped in sleek glass,” and it rests within walking distance of the Pike/Pine corridor, where “nights out sizzle.”

I don't want to care about Luma, but its presence affects me in a rich variety of ways. It even gets into my dreams. Just about every morning, I'm smacked awake by the noises drifting up from the site, including loud engines and alert beepers that activate whenever the construction vehicles back up. I wad earplugs into my ears, stack my head with pillows. Nothing works. The beepers beep and beep and beep. As 40 minutes pass, I lie in a near-hallucinatory state and quietly examine every mistake I've ever made in my life. Then my alarm goes off, and I have to get up and get ready for work.

It's irritating for sure, but I'm not dying, and I figure as long as Luma's team operates within the city's established guidelines, I simply have to make do with less morning sleep. General construction noise is allowed in Seattle's multifamily and neighborhood commercial zones 7 a.m. to 7 p.m. weekdays, and 9 a.m. to 7 p.m. weekends and holidays. For impact construction (work involving jackhammers, vacuum-pump trucks, or pile drivers), it's 8 a.m. to 5 p.m. weekdays and 9 a.m. to 5 p.m. weekends and holidays.

These seem like more-than-robust schedules to build things, and that's why my tolerance burst the week Luma's team worked outside these limits. As I remember, I was awakened by the sound of a jackhammer at 7 a.m., which I understand is a violation. (Don Korsmo, the superintendent of Luma's construction team, Lease Crutcher Lewis, said by e-mail that there is no way this happened. I'll return to my exchange with Korsmo in a bit.) Then on Friday, Luma's team began at 6 a.m., waking me up. They started the same time the next day. At 6 a.m., eruptive construction noise ruined what would have been a normal Saturday morning.

I called Korsmo to complain. (I didn't know it then, but calling the construction staff is a mistake. If it's 6 a.m., and you're in the same situation, try our city's noise-abatement inspectors instead: Jeff Stalter at 615-1760, James Dasher at 615-1190, or David George at 684-7843.) Korsmo explained his team was within its rights because it had a temporary noise variance (TNV). That sounds like a made-up thing, but it's not. To learn more about it, I e-mailed Department of Planning and Development (DPD) spokesperson



ROBERT ULLMAN

The complaint line is 615-0808. Call right as the noise is happening.

Wendy Shark, who consulted with manager of building inspection services Dave Cordaro.

Here's the deal. A TNV allows someone to “vary from the limits of the noise control code under specific circumstances, usually for a limited period of time,” according to the DPD website. The application costs \$190, and the collected fee gets deposited in DPD accounts. “If the fee is so small, why not admit our city really doesn't have a noise penalty?” I asked Shark.

“Payment of the fee has no bearing on whether to allow a variance,” said Shark. The

fee represents only the administrative cost recovery for DPD's efforts to review the application, draft the conditions, and issue the variance.

“But aren't the sounds just as loud, whether the fee has been paid or not?” I asked.

Anyone can apply for a variance, said Shark, so long as they have a need to make noise for some purpose. Usually it's construction. The applicant must prove that the variance is necessary, that all reasonable measures will be taken to reduce the noise, and that the noise won't “annoy a substantial number of people.”

Wait, what? I live in a high-rise in a designated multifamily zone. The surrounding blocks are dense with residential buildings. Doesn't that count as annoying “a substantial number of people”?

“A project in an area with apartments nearby does not necessarily create a substantial impact on those residents,” DPD spokes-

person Bryan Stevens said by e-mail. But he must not have been referencing Luma's specific situation. I've had friends come over and confirm just how disruptive the project is.

Even still, the request for the TNV passed city standards. Stevens listed general factors DPD reviewed, but one portion of his answer suggests that in my case, the builder's necessity played the most powerful role. We “determine if the activity has alternatives. Some do not. Luma had a large concrete pour, which triggered the need to accommodate a continuous pour for a structural slab. Our conditions of approval are intended to limit the likelihood of disturbance within the necessary scope of work and limited time frame.” But should the project still cause an annoyance, despite DPD's conditions, it's up to the residents to call in their complaints to the city. (The complaint line is 615-0808. Call right as the noise is happening.)

Sometimes, though, residents like me get caught off guard. According to Shark, after an applicant's TNV gets approved, the applicant is supposed to physically deliver hard-copy notices to all residential neighbors a minimum of 72 hours before the noise starts. Should the city discover the applicant is failing to comply, the city might issue a citation, and potentially the applicant's *next* variance request could be denied. But I certainly hadn't received any notice that my dreams were going to be cut short by beeping machinery and noisy trucks. My building's three managers said they didn't either.

Let's return to my e-mail exchange with Korsmo. When I asked him why we hadn't received notification, Korsmo asked that I redirect my questions to Ed Baird, the vice president of Lowe Enterprises—a company described by its website as a “diversified national real estate organization, operating from a foundation of core values and a commitment to excellence, integrity, and sound business values.” Baird did not respond to my e-mails or voice mail.

Baird obviously leaves me guessing here, but perhaps the punishments the city has set up are too minimal to matter? After all, an applicant could save himself a big hassle by not performing the basic task of physical delivery. Rather than alert the residential neighbors, the applicant may hope to just slide by, avoiding potential complaints. Residents might not react quickly when they hear noise or not know what the remedies are. Perpetuating this cycle, any monitoring the city does to ensure the builder is following delivery-notice protocol begins with residential complaints. So make some. Maybe you're hearing other violations. If you hear the drumfire of a jackhammer at 7 a.m., chances are our city won't know until you call in. Again, that complaint line is 615-0808. ■

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APR 29

Kathleen Hanna: Riot Grrrl Then and Now

LECTURE

If you already have tickets to see this lecture with original **riot grrrl wundrrrkind** Kathleen Hanna, then I'm sure you've already seen the inspirationally excellent 2013 documentary *The Punk Singer*—if you have not, it is required viewing and it's on Netflix streaming. I say this in hopes that we can shower **this brilliant human** with better questions than we did during Kim Gordon's recent Seattle appearance. Oh, and whoever asked Gordon "Who invented the term 'riot grrrl'?"—**now's your chance** to ask again. Hanna will undoubtedly be able to answer it. (Neptune Theatre, 1303 NE 45th St, stg presents.org, 8 pm, \$23.50, all ages) **KELLY O**

THU
APR 30

'Black Lives Matter'

ART



It's just a little show, but with some big moves. Nancy Keeling in Texas took the black-and-white photograph of father and daughter in a moment of preparation at home, titled **Getting Ready for Funeral**. Yadesa Bojia's three paintings are like arrest mug shots of black men, but the signs they hold up say things like "Father," "Artist," "Activist." Aramis Hamer's big, bright painting of a young girl just holding her own while underwater is **an instant badass icon**, better than any Shepard Fairey. (Columbia City Gallery, 4864 Rainier Ave S, columbiacitygallery.com, 11 am–7 pm, free, through May 17) **JEN GRAVES**

FRI
MAY 1

Michaelangelo Matos

BOOKS

It's hard to imagine a wonkier or better-researched tome on **electronic music's sonic mutations** and cultural repercussions than *The Underground Is Massive: How Electronic Dance Music Conquered America*. Written by former *Stranger* freelancer Michaelangelo Matos, the book uses hundreds of interviews with key electronic musicians, promoters, DJs, label owners, and journalists to form **a detailed portrait of an industry** that grew from its early-'80s roots in Chicago house and Detroit techno (made and enjoyed by mostly African American and gay people at the start) to today's **multibillion-dollar EDM bonanza** (a largely white, suburban phenomenon). (Elliott Bay Book Company, 1521 10th Ave, elliottbaybook.com, 7 pm, free) **DAVE SEGAL**

SAT
MAY 2

Inès Pâtisserie

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Assuming you are not a defective human being, **you probably love croissants**. But those cheap, squishy, half-assed ones that try to trick their way into your mouth are basically **weaponized disappointment**. Soothe your pain at Inès Pâtisserie, where an aristocratic French



woman makes the pastries of your sexy, sexy dreams. Somehow both crispy and airy, decadently rich but never too sweet, these croissants (and Inès's other offerings) are **like edible therapy**. This magical place is often weirdly empty in the late mornings, so get in there already! (Inès Pâtisserie, 1150 11th Ave, inespatisserie-seattle.com, 8 am–4 pm) **KATIE ALLISON**

Pacquiao vs. Mayweather

SPORTS



HBO

I, along with the rest of the world, wish this boxing match had happened five years ago, when both Manny Pacquiao and Floyd Mayweather—still **two of the world's best** pound-for-pound fighters—were both in their prime. But it didn't, so let's move on. The betting odds favor Mayweather, but we Filipinos, to whom Pacquiao is as familiar as an **off-key-karaoke-singing uncle**, know better. You don't make it off the streets of one of the poorest countries to the become the world title holder in eight different weight divisions (and a congressman) without the ability to knock whatever **the strongest force against you** is flat on its ass. (HBO and Showtime pay-per-view, 6 pm) **ANGELA GARBES**

SUN
MAY 3

Waxahatchee, Girlpool, Knife Pleats

MUSIC

A golden lineup if there ever was one! Katie Crutchfield's folk/pop project Waxahatchee glows with agile melodies and stirring lyrics set off by her **salty maple-syrup voice**. With third album *Ivy Tripp* freshly out on Merge, she takes the raw emotion deeper and bigger, reiterating what we've known for years: She is **one hell of a songwriter**. On tour with Waxahatchee are Girlpool, a refreshing, rad duo that play drumless, **pared-down honest punk** with killer harmonies. With Knife Pleats, the ocean-breezy sweet pop project of the ever-prolific Rose Melberg (of the Softies, Go Sailor, Tiger Trap, etc.). (Crocodile, 2200 Second Ave, thecrocodile.com, 8 pm, \$13, all ages) **EMILY NOKES**

MON
MAY 4

'Man from Reno'

FILM



This post-neo-noir is directed by Dave Boyle and stars Ayako Fujitani, who plays a celebrated Japanese writer **hiding from her fame** in a cozy San Francisco hotel. A mysterious man enters her life, and turtles mysteriously appear in her toilet tank, and **the mystery of a suitcase** is deepened when it is stolen. The

leading reason to recommend *Man from Reno*, an altogether solid work, is Fujitani's performance. Every minute she spends on the screen is pure gold. She is a **glamorous, smart, and world-weary** writer who just happened to fuck the wrong man one night. (Northwest Film Forum, 1515 12th Ave, nwfilmforum.org, 3 and 8 pm, \$11, April 30–May 4) **CHARLES MUDEDE**

TUE
MAY 5

'Cat on a Hot Tin Roof'

THEATER



JOHN CORNIGLIO

It's a little tough to imagine how Tennessee Williams's play about Southern family decay looked to more sincere eyes back in 1955. But in this post-camp era, *Cat's* parade of snarling, **bitchy character eviscerations** are a harsh delight. The accents in this production are all over the place—they seem to stagger from Mississippi to South London—and some performances are a little too hysterical, but **it's full of gems**: John Aylward's roaring Big Daddy,

Brandon O'Neill as the nihilistically drunk Brick, Marianne Owen as the fluttering Big Mama (who turns out to be a **surprise steel magnolia**), and others. Treat yourself. (ACT Theatre, 700 Union St, acttheatre.org, 7:30 pm, \$20–\$50, through May 17) **BRENDAN KILEY**

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ARTS

Art...below Books...28 Theater...28 The High List...30

After a 35-Year Career, Arab American Artist Mary Ann Peters Learns How to Look at Syria

BY JEN GRAVES



COURTESY OF JAMES HARRIS GALLERY

STORYBOARD (2) Part of a larger story that Mary Ann Peters neither wrote nor can see.

Artists are always playing the angles. Meanwhile, as viewers, we often make the mistake of talking about their subject matter when what we should be talking about is the way they face it: head-on, from the side, from within, through storms of dust... We're quick to assign artistic virtue or vice to the *what*; the truth of art is that the what is always the *how*.

Seattle artist Mary Ann Peters is known for making art tied to her family's native Syria, now Lebanon and the no-man's-land between them, a zone as metaphorically fruitful as it is visually bare. This is all sexy, juicy stuff to an America that's finally waking up to the variousness of the Arab world. But Peters's quest has not been to wonder about the identity of Syria, or even to examine herself as one Syrian American woman. Rather, she's been trying to resolve the dilemma of feeling impossibly connected to a subject that is far away, something remote, something with which she cannot have direct contact or gain accurate and current information. How do you make images about things you can't see?

Peters has spent 35 years trying to find the right angle of approach. At 66 years old, the lifelong painter has finally become more like a film director, overseeing multiple cameras, injecting herself at times and letting her

actors make their own moves at others. Her new exhibition at James Harris Gallery is the most explosive, varied, and wise of her career; and she could still expand more. She has freed herself.

Peters keeps the letter her grandfather wrote to her father when the younger man was leaving Syria and setting out for the Eurocentric world of America and Yale. He wouldn't know anybody in this new world, so other Syrian Americans would have to stand in for family. The letter ended with a request.

"I know it's difficult," the older man asked, "but please find the Syrian boys."

Find your people.

Heeding the call in her own way down the generations, Peters looks for her Syrian

boys and girls by making pictures of their lives and their lands. For years, since the late 1980s, her pictures have been dust-stormy abstract watercolor gouaches on clay-coated panel. They're as soft-skinned as drums, in a sepia palette that looks like organic staining. Some natural force other than an artist's hand appears to have passed across these paintings, and the action in them happens beneath the surface storm, in the background. Fragments appear like bones in an archaeological dig, but there is mostly sand and wind.

Looking at those paintings, you might

have assumed that Peters knew what the action was all along, but wasn't telling. She explains now that she never knew. "Somehow, I never felt like I had the right to picture it directly," Peters said last week, standing in a gallery full of fresh, hard-won paintings, sculpture, tapestry, and installation, all created in a flurry during the first quarter of 2015, after a lifetime of preparation.

Peters is not known for her shyness—she will stand up at an art event and ask the confrontational question that stops the room—but it's no wonder she has been hesitant with her imagery. She'd traveled widely, but never to Syria, until 2012. She says that when she finally saw Syria up close, she grasped how far away those Syrian lives she's chasing in her work really are from her own, regardless of their incontrovertible link. The realization seems to have opened her to experimentation, and released her from the implied task of forced empathy, yielding pieces that are more confident but less knowing. "I do not disturb your center, nor you mine," as John Cage liked to say. He meant it as a gesture of respect.

Let's talk about the installation. You can understand the rest of the show by looking at the installation, and vice versa. It's called *the world is a garden*, and it has its own

room in the gallery.

You enter at one end and at the other end see a folding screen stretched from wall to wall, a fence of diaphanous honeycomb material. Through the material you can make out a shadowy view of what's behind it: a stretch of flowers, most of them white as snow, some with bits of popping color.

From across the room, you see a several-foot stretch of the flowers. Move closer and the stretch shrinks to two feet. Get all the way up to it and the stretch is only a couple of inches.

Nothing is magnified. It's just that your view narrows. To look closely, you must look narrowly. To get the broadest view, you cannot be close. It's frustrating to want the comprehensive view so badly. Sure, it's a metaphor for Peters's experience of a lifetime spent trying to find the Syrian boys, zooming in only to be made aware of all she can't see, but it's also a broader metaphor, familiar to anyone with a computer or a smartphone or even a TV. We all know the tantalizing promise of a godlike vantage made by immediate access to encyclopedic data; we're always inching up to omniscience, only to watch it recede, over and over.

But the technology of this piece is just wood, resin-coated paper, and some plaster-dipped fake flowers. It's something that could be conjured on a summer night in a flickering carnival sideshow tent. It evokes spies and tricksters. And women: the private sphere, the domestic world that blooms behind fences and fabrics. (It also brings to mind another great installation made in Seattle, Jeffry Mitchell's *Tomb of Club Z*, commissioned in 2006 by Western Bridge private collectors Bill and Ruth True. *Tomb* is a screen made of cast-white paper with the appearance of frosting lined with decorative cocaine, fronting a glass vitrine containing hand-formed white clay figures slumped and having sad sex in a three-story white-ceramic replica, from memory, of Seattle's most notorious bathhouse.)


In a group of sculptures called *impossible monuments*, Peters demonstrates again how to make material disappear simply by approaching it. The sculptures are five brittle-looking little bronze pockets you could hold in your hands, and it takes a few seconds to realize they are pita breads cast in bronze. The food burned away in the casting process, leaving these bumps as specific memories of actual things. "Unique bronze," the label says, meaning no, you can't have another one, I can never make this exact thing again, however common and mundane it was to begin with. Now the pitas are both bread and bronze, delicate and unbreakable, edible and tooth-cracking, here and gone.

And then, on the walls of the gallery, there are four of the least abstract scenes Peters has ever painted and shown. They're titled "Storyboard" paintings 1, 2, 3, and 4, in a direct nod to the collaborative cinematic process. They must be smaller parts of a broader narrative, but Peters doesn't pretend to have written it, or even to know it. One shows a refugee tent, another the mystical reflection of a woman in a pond, a third a soldier running in an alley, and the last a car explosion. (The scene one encounters last in the gallery is the one numbered "1," implying there is no set order.) Each is painted in a different style—there are no ruts in this show. They range from dense-with-impressionistic-color to dry-and-reductive. They all are proof of what *has* been known about Peters for a long time: that she is a very good painter, able to create a marvel of effects. These storyboard pictures are based on photographs she found by typing "Syria today" into an image search, which you don't need to know, but which seems obvious once she explains it, given how much Cag-ean distance they contain and create. You ►

REVIEW

Mary Ann Peters

James Harris Gallery
Through May 9



TOWN HALL
CIVICS
SCIENCE
ARTS & CULTURE
COMMUNITY

(4/29) Sam Quinones
Heroin, and The Roots of American Addiction

(4/29) Elliott Bay Book Company presents David Brooks

2-for-\$5 Double Feature!
(5/1) Emily Youngblom
Differentiating Brittle Bone Disease and Child Abuse

(5/1) Adrian Raine
Combatting the Genetic Origins of Violence

(5/1) Seattle Arts & Lectures: Frank Bruni

(5/2) Saturday Family Concerts Mariachi Fiesta Mexicana

(5/2) Seattle Poetry Slam: Grand Slam

(5/3) The Bushwick Book Club Seattle Original Songs Inspired by 'Animal, Vegetable, Miracle'

(5/4) Sydney Padua with Paul Constant
'The Thrilling Adventures of Lovelace and Babbage'

(5/4) The Common Acre: Paul Stamets
Mushrooms, Bees, and Saving the World

(5/5) Ginny Gilder with Marcie Sillman
Title IX's Personal Impacts, Lasting Legacy

(5/6) Stella Stylianidou, Shivani Gupta, & Vinayak Vittal
Three Talks on Biology, Molecules, and Bacteria

(5/6) Scholar in Residence Mona Akmal
Scratch Night

2-for-\$5 Double Feature!
(5/7) Per Espen Stoknes
How (Not) To Build Support for Climate Policy

(5/7) Steven Quartz
Kickstart the Economy By Being Cool

(5/8) Gene Baur and Kathryn Gillespie
Ethical and Environmental Impacts of Eating Animals

(5/9) Hootenanny!
An All-Ages Sing-along Tribute to Pete Seeger

(5/9) Word Play 4
Spoken Word Poetry Festival

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◀ are not in their weather, and they are not in yours, yet they contain a magnetism between the two planes. They admit their remoteness, as a gesture of respect.

In the broadest terms, the project of making pictures of other people and other cultures is an ethical matter as much as an aesthetic one, especially when those people and places are in conflict, and especially because distant conflict is a luxurious fixation for artists in countries where peace presides. Again, the question is not whether to depict the subject matter but how. Peters has taken her time in order to take care. Is it a good thing that we are looking at pictures about looking at pictures of distant culture and conflict? What other options do we have? ■

BOOKS

Saturday, May 2, Is Independent Bookstore Day

Literature Deserves
the Same Kind of Party
Record Stores Get

BY SARAH GALVIN

“California Bookstore Day’s logo is a super-cute little bear,” said Independent Bookstore Day cofounder Pete Mulvihill. “My favorite thing that happened on the first Bookstore Day was someone hand-sewed a bear, decorated it, and took it to every bookstore that was participating in the event. We had reached the real, true, hardcore book nerds. It’s just a giant, fun party.”

Mulvihill and his wife, Samantha Schoech, spearheaded the organization of the first California Bookstore Day in 2014, inspired by the phenomenal success of the annual Record Store Day project.

Mulvihill is one of the co-owners of Green Apple Books & Music’s two stores in San Francisco. Having witnessed what Record Store Day does for sales in Green Apple’s music department, and its ability to draw crowds in an increasingly digital media marketplace, Mulvihill thought, why not throw a similar celebration for books? Schoech, a writer and editor, volunteered to produce the event.

“I thought, ‘Literature deserves the kind of party record stores get,’” said Mulvihill, “adapted to bookstore culture.”

San Francisco’s California Bookstore Day, funded by the Northern California Independent Booksellers Association, was a tremendous hit. There were lines down the street, with sales rivaling the week before Christmas. As with Record Store Day, bookstores and presses designed unique items for sale only during the event. “We had some towels made with literary quotes on them,” said Mulvihill. “For advertisement, we made a Don DeLillo graffiti stencil that said, ‘California deserves whatever it gets.’” Mulvihill’s favorite: a literary map of the world’s oceans, illustrating the settings of famous seafaring novels like *Moby-Dick*.

This year, Independent Bookstore Day is going national. More than 400 stores are participating—Mulvihill isn’t sure how many states will be involved, but was amused to learn Kentucky chose its own date for the event, as the national date (May 2) conflicts with Derby Week.

An array of Seattle-area independent bookstores are eagerly preparing to participate. The beloved Elliott Bay will provide a



FLUSHED Stokley Towles looks into the abyss.

relationship-advice booth with “mystery guests,” Island Books will host a scavenger hunt and collective short-story writing on vintage typewriters, and several stores, including Fantagraphics and Open Books, will offer free books or two-for-one deals. Many stores will host trivia and literary Mad Libs and serve food and drinks (in the IBD press release, “cake” was the only word followed by an exclamation point).

The main event, however, is the “Indie Bookstore Challenge,” wherein anyone who visits and has their “passport” stamped at every store gets a chance to win a 25 percent discount at all of them for one year. “I love what Seattle is doing,” said Mulvihill. “Stores that would normally be competing with each other are cooperating. I can’t think of anything else like it. I don’t think, for example, coffee shops get together and share their best techniques.” (He noted the irony of Amazon being headquartered in a city with so many independent bookstores.)

One of the benefits of the project is the sense of solidarity among the participants. “We feel a bond with other indies,” said Open

Books co-owner John Marshall. “Heck, Amazon has even made Barnes & Noble seem like a relative—what dark magic does that? We are pleased to celebrate shared DNA with our sibling stores.”

In recent years, Record Store Day has been criticized for the increasing involvement of big corporations. While plenty of good music has been put out as Record Store Day-exclusive releases, many believers have lamented the event’s turn away from celebrating the mysterious thing that makes records and record stores bewitching.

The owners of participating bookstores seem wary of these pitfalls. “I hope Independent Bookstore Day can avoid the unfortunate ‘treasure hunt’ mentality that has tainted Record Store Day—an effort that began as an appreciation of stores whose very existence became tenuous because of new technology,” said Fantagraphics manager Larry Reid. “It quickly became dominated by large corporate interests that have no interest in the economic well-being of record stores (or musicians, for that matter). Independent bookstores face many of the same challenges as record stores with the rise of electronic platforms and online retailers, which suck the soul out of the literary experience.”

Mulvihill isn’t as worried. “I don’t know what the future will bring,” he said. “But I don’t think [IBD] will become some empty vessel for what publishing companies want to do.” ■

THEATER

Stokley Towles Goes Down the Toilet for *Flushed: Into the World of Wastewater Treatment*

BY BRENDAN KILEY

Of all the solo performers in the world, Stokley Towles might be the most civic-minded. That doesn’t sound like firecracker praise, but while his colleagues use the tragedies of others as raw material—Spalding Gray on Cambodia’s grotesque wartime history, Mike Daisey railing about Scientology and iPhone factories in China—Towles manages the unusual feat of finding the transcendent within superficially boring stuff.

For the past 15 years, his shows have focused on public infrastructure—waterlines, libraries, garbage, police work, a 10,000-year history of a single city block in Burien—to unearth what actually, materially connects us. By combining light anecdotes with slides and props, his work is the grown-up, performance-art equivalent of a Richard Scarry book.

Towles’s latest show is a dive down the toilet bowl titled *Flushed: Into the World of Wastewater Treatment*. At just under an hour long, it breezes through subjects from the history of the commode (ancient Romans used communal latrines, without partitions, as meeting places) to employees at the Brightwater sewage treatment plant and their almost-parental affection for the huge community of microbial “bugs” that break down our collective effluvia. Like much of Towles’s work, it both withholds and reveals information in a masterful way that leaves us with questions we’d never thought to ask.

He tells us, for example: “If you fall into one of the wastewater tanks at the treatment plant in Seattle, they’ll give you a certificate that proves you are officially a member of the swim team.” Hold on: Enough people fall into sewage tanks that they’ve designed a certificate? How dangerous is that? How deep are they? How do you get out? And then what happens? We never find out—after the ►

REVIEW

Flushed

Stokley Towles at
New City Theater
Through May 10

SEATTLE SHAKESPEARE COMPANY

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Melissa and Dallas Hartwig

The Whole 30 (Houghton Mifflin)

Wednesday, May 6 at 7pm.

From the authors of *It Starts with Food* comes the step by step guidebook for the critically-acclaimed *Whole 30* program that has helped people transform how they think about their food, bodies, and lives.



Patricia Park

Re Jane (Pamela Dorman Books)

Wednesday, May 13 at 7pm

A young Korean-American woman grapples with issues of identity, family, and love in Park's new novel. Journeying from Queens to Brooklyn to Seoul, and back, *Re Jane* is a fresh, contemporary retelling of Jane Eyre and a poignant debut.

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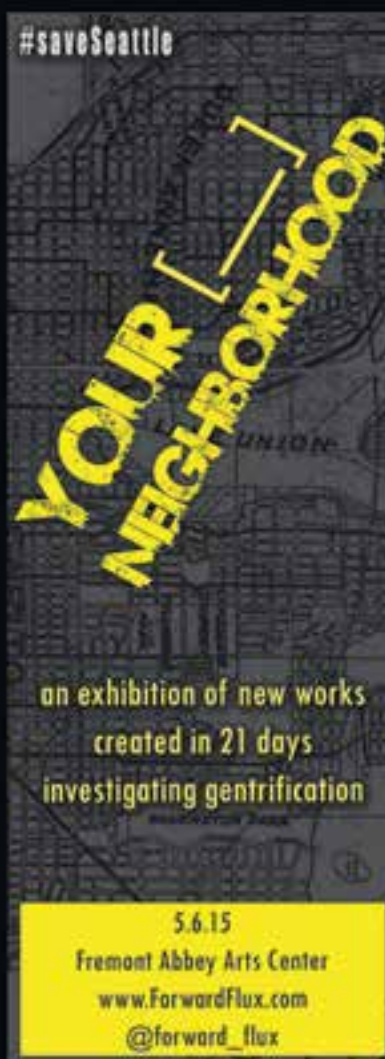


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Images (left to right): Knauf and Brown, *Flight Lamp*, Photo: Knauf and Brown; Studio Gorm, *Sprung Lounge Chair*, Photo: Courtesy of Studio Gorm
The New Frontier: Young Designer-Makers in the Pacific Northwest is organized by Bellevue Arts Museum and co-curated by Charlie Schuck and Jennifer Navva Milliken.



Find more about these & other shows at:

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swim-team detail, he abruptly shifts to a list of things found in sewage pipes.

But that is, in a way, the whole point of Towles's project—to focus our attention on, and even bring a sense of mystery to, the humdrum mechanics of our everyday lives.

Towles began to experiment with performance during graduate school at Cal Tech, where he'd initially gone to study photography. (He also briefly worked as a photojournalist.) But one of the keystone experiences that influenced his work had come years earlier, at a bus stop in Santa Cruz, where Towles approached a man he was mildly terrified of for an interview. As part of a college class project, he said, "we had to go and interview someone we imagined as far from ourselves as possible. This guy at the bus stop was totally intimidating to me, the last guy I'd approach. He was a white guy with longish hair; he moved in a strong, confident way—'thug' doesn't describe it well, but it was like: *This is my block. No new people.* I was afraid of him."

Over the course of three conversations, Towles learned that the man's girlfriend might be pregnant and he was deeply worried about it. "He was like nothing I assumed," Towles said. "A person just going through the world with his own stuff going on."

As trite as that might sound, the revelation had a major impact—unlike many solo performers, Towles doesn't put himself in the middle of the story. In fact, he actively tries to

stay out of the way. (There's that civic-mindedness again.) The result is an understated, gentle humor that avoids verbal pyrotechnics and heavy-handed zingers.

One punch line in *Flushed*, for example, concerns a former garbage-truck driver named Italo who used to haul "the soup," as he called it, from time to time. (Other drivers refused, objecting to the smell.) As he was driving through downtown one hot July day, pedestrians visibly squirmed when he passed, and the driver of a convertible pulled up to yell: "You stink!"

"I must say, I agree with the driver," Towles says in *Flushed*. "Italo did stink. But then again, you stink, and you, and I definitely stink. That truck was filled with us, and, together, we are foul."

Towles said that working on the show—and contemplating shit on a daily basis—didn't change his relationship with food when he sat down to eat. But at one point, while his house was being remodeled, the sewer pipes had been disconnected and someone flushed the toilet, launching a little human sludge into the jobsite. Later, as workers pulled out the old pipes, Towles contemplated what those tubes had seen: the food he and his wife had cooked together, the meals he made and put in the freezer before the birth of his daughter, the romantic dinners, the birthday parties. "Our whole life has gone through these pipes," he said. "And I found it really kind of moving." ■

THE HIGH LIST

RECOMMENDED
EVENTS FOR STONERS
BY EMILY NOKES

'Drag Becomes Him' Premiere

FILM Wed April 29, Cinerama (2100 Fourth Ave)

Everyone's favorite Jewish narcoleptic drag superstar—Jinkx Monsoon (aka Jerick Hoffer), of course—is the subject of this feature-length documentary that offers an intimate glimpse into the life of the *RuPaul's Drag Race* winner, Stranger Genius Award nominee, and, well, best fucking performer in Seattle.

Nearby snack: We've already bonded over the popcorn options at Cinerama (right, guys?), but if you're looking for something a little more flamboyant, Icon Grill (1933 Fifth Ave) has quite possibly the most lamps and doodads per square inch of any Seattle restaurant and serves an equally obnoxious *giant* hot-fudge sundae in a cookie-dough bowl with your choice of toppings (you tell them you want them all).

'Art Beasties: Time Difference 時差: Seattle-New York-Tokyo'

ART Through May 2, Soil (112 Third Ave S)

I can barely deal with how delightful the name "Art Beasties" is. Art Beasties (Art Beasties! Art Beasties!) are a Japanese art collective based in NYC. Their exhibit *Time Difference* explores communication and perception through three different time zones using live music performance, photography, installation, video, and painting. Related-ish: Have you ever been so jet-lagged you felt like you were on acid?

Nearby snack: Mexican fare is always good when you're in the mood to get very full—Tenoch Mexican Grill (208 Fifth Ave S) has a family-style menu of all the classics.

[UNTITLED] 3

CLASSICAL Fri May 1, Benaroya Hall (200 University St)

The person known simply as Trimpin is a renowned local "sound sculptor" (yeah,

okay, I'll allow it), and it looks like he'll be doing some cool/weird shit with Seattle Symphony musicians for the final [Untitled] of the season. The show will feature "a piano that can be played and conducted without being touched, suspended chimes, a wandering soprano, and strategically placed Symphony musicians."

Nearby snack: Gelatiamo (1400 Third Ave) not only serves delicious gelato and sorbetto, you can also get a GELATO CAKE, which is two flavors of gelato layered on top of a sponge cake lightly soaked with marsala wine. [Insert heart-eyes emoji here.]

Independent Bookstore Day

READING Sat May 2, Various locations

Support independent bookstores, you big jerk! Wander into three or more participating stores—including Book Larder (4252 Fremont Ave N), the Elliott Bay Book Company (1521 10th Ave), Fantagraphics (1201 S Vale St), Mockingbird Books (7220 Woodlawn Ave NE), Open Books (2414 N 45th St), and Phinney Books (7405 Greenwood Ave N)—and you could win \$25 gift cards to every participating store. Or take the Independent Bookstore Day Challenge by visiting all 17 stores and win 25 percent off at every store for a whole year!

Nearby snack: Have you noticed the new Snickers Rockin' Nut Road bar? It may be an afterthought of a name, but a Snickers bar with almonds and marshmallow is what dreams are made of. Available at some gas stations I can't remember where.

ggnzla Karaoke

KARAOKE Every Monday, Chop Suey Den (1325 E Madison St)

Friendly, low-stakes karaoke with a well-curated song book is entertaining when you're stoned, whether you're singing or ~~chickening out~~ just watching. The newly renovated Chop Suey front lounge—now called the Den, and now featuring a rustic wall of chains—is the spot for ggnzla Karaoke every Monday night. Don't forget to tip your karaoke host, especially after you mangle Toto's "Africa."

Nearby snack: Little Uncle's (1509 E Madison St) pad thai is some of the best pad thai of all pad time. ■

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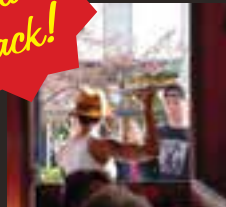


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In Defense of the Iceberg Wedge

Four Places Where the Underappreciated Salad Is Far from Bland

BY ANGELA GARBES

When it comes to iceberg lettuce, I'm with James Beard. "I would like to say a few words in defense of iceberg lettuce," the renowned American cookbook author once wrote, "a green

that has been utterly damned by the food snobs in this country." Yes, homely cabbage-like iceberg lacks the spicy thrill of arugula, the cachet of frisée, the heartiness of kale, the bitter crunch of endive, and the tenderness of green leaf. But when it comes to texture, these greens have got nothing on iceberg's pure and beautiful crunch.

Iceberg lettuce was known as crisphead lettuce until the late 1920s, when Bruce Church had the idea to start shipping lettuce from Salinas, California, across the country. Because this predated the refrigerated train car or truck, heads were packed in ice. (Church's company is now called Fresh Express, currently as well known for its bagged salads as it is for nationwide recalls due to listeria and salmonella.) According to the Fresh Express website, "Church sent his lettuce by rail from California as far away as the coast of Maine and, as the locomotive steamed its way to each new stop, the town

folk would gather along the tracks calling out with anticipation: 'The icebergs are coming, the icebergs are coming!'"

At the time, having lettuce available year-round was a revelation. The name "iceberg" stuck, as did the lettuce's popularity—at least until the late 1990s, when more exciting greens like oakleaf, red leaf, romaine, mesclun, and spring mix started coming into fashion. Since then, iceberg's gotten a bad rap, and its share in the country's lettuce market has steadily declined. (Beard himself later called iceberg "watery and tasteless," though he didn't rescind any words about its texture.)

According to Mary Zischke of the California Leafy Greens Research Program, iceberg lettuce "started tracking significantly lower in 2002, and it's basically gone down a little bit every year since then."

Zischke says she believes that while iceberg's market share will likely decrease a bit

more, the downward trend is flattening out. "It's a staple of the food-service industry and it's still enjoyed by people in the middle of the country," she says. "Between the middle of the country and the popularity of the wedge salad, I think consumption is going to stay put."

Thank god. There are few things I love more than a wedge salad: shatteringly crisp hunks of iceberg drowned in smooth, creamy dressing. Flavor-wise, bland iceberg is happy to take a backseat to salty, smoky bacon and the deep funk of blue cheese. The ideal wedge also includes sprinklings of sharp green onion and sweet tomato. While I enjoy making my favorite version at home on summer nights (I roast the tomatoes, which concentrates their sweetness) to accompany burgers that we grill outside, I'm always thrilled when I see a wedge salad on menus around town. I am utterly incapable of not ordering it.

At **Jack's BBQ** on Airport Way, the salad (\$7) is big and basic: half of a head of iceberg, cut into two wedges, with a very generous helping of house-made blue cheese dressing, as well as tiny squares of house-smoked bacon. The dressing is particularly nice, studded with crumbles of chewy, pungent cheese. On my visit, though, the bacon was unpleasantly dry and gamey rather than smoky, which is a surprise considering Jack's is a temple of

otherwise excellently smoked meats. Perhaps the bacon is just an afterthought, which, sadly, is exactly what my wedge salad became, especially next to a pile of the restaurant's tender and heavenly brisket.

Over in West Seattle, at the unapologetically dim and traditional-style steakhouse **Jak's Grill**, the wedge salad (\$10) is almost over the top: slim wedges of iceberg buried

There are few things I love more than a wedge salad: shatteringly crisp hunks of iceberg drowned in smooth, creamy dressing.

under blue cheese chunks, bacon flakes, diced tomato, scallion slices, hard-boiled egg, toasted almond slivers, croutons, and a balsamic vinaigrette. This is a salad that demands a steak knife.

I was a bit skeptical of the nontraditional ingredients at first, but it turns out the egg and almonds are wonderful additions, enhancing the salad with extra creaminess and crunch. I ended up eating around the croutons, which were oil-soaked and dusted in dried herbs, and tasted like they came from a box. The balsamic vinaigrette was just a bit too sweet, and I found myself wanting more scallions and acid to counter the sugar. A full-size salad is more than enough for one person—and it may be the only nap-inducing salad I've ever encountered.

In contrast, the iceberg wedge (\$8.25) at **Slim's Last Chance Chili Shack** in Georgetown will awaken your senses—especially if you enjoy it out on the patio, under the sunshine with a mason jar of beer in hand. Slim's does the basics of the salad—wedges, creamy dressing with plenty of blue cheese bits, tomato, bacon, and scallions—quite well, but you should definitely opt to upgrade the salad and add buffalo crawfish (\$4.95 extra). The meat is spicy, soft, and sweet, with just the perfect little vinegar tang, and as a bonus, you get a little squeeze of creamy, piquant rémoulade on top. It's pure comfort, with an added bit of excitement.

At the more staid **Frank's Oyster House & Champagne Parlor** in Ravenna, a neighborhood favorite that hits the perfect balance between classic and modern in both food and decor, the wedge salad (\$9.25) feels like something entirely new and wonderful. This is saying a lot, since Frank's wedge doesn't involve any blue cheese, but rather a green goddess dressing. It's tart and buttermilky and packed with fresh herbs, most notably an abundance of chives. The salad comes with few shaved red radishes, which add a nice bite, but the star here is the thick-cut bacon, cut into half-inch cubes like lardons. While most places tend to dress their salads with flakes of overcooked, dry bacon, Frank's serves hefty room-temperature chunks with significant amounts of fat that melts on the tongue, adding breathtaking richness.

The only problem? The lettuce. Tragically, Frank's has done away with the iceberg, opting instead for bibb. While the bibb hearts are sturdy and crisp, the outer leaves are too soft and insubstantial. How I longed for that familiar iceberg crunch. ■

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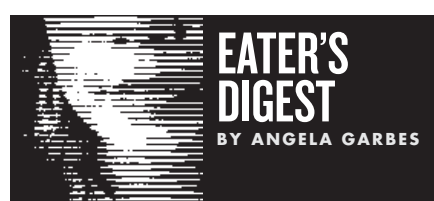
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RENEE ERICKSON ELIMINATES TIPS AND RAISES WAGES TO \$15

In response to Seattle's new minimum-wage law, restaurateurs have begun to make various changes to accommodate higher compensation for their employees: Ivar's raised prices and eliminated tips, while Tom Douglas added (and then deleted) a surcharge. Last week, chef Renee Erickson announced that, effective May 4, tipping will be eliminated at her restaurants the Whale Wins, the Walrus and the Carpenter, and Barnacle. Instead, customers will pay an 18.5 percent service charge that will be distributed to employees.

Also beginning May 4, all of the front-of-house and back-of-house workers—servers, cooks, and dishwashers—will make a base pay of at least \$15 an hour. In addition, employees will receive a bonus based on daily sales and hours worked.

For Erickson, the move has less to do with the city's new minimum wage and more to do with addressing the income disparity that exists between back-of-house and front-of-house workers, the latter of



whom commonly make two to three times as much as their colleagues.

"The industry needs to evolve," says Erickson. "The system we've adopted in America favors the front of the house in financial value, and that's really not fair—at least we don't believe it to be. We're taking that 18.5 percent [service charge] and redistributing it to everyone in a system that we've come up with. Back of house is still not making as much, but it's better. It's moving in the right direction."

According to Erickson's business partner Jeremy Price, the new system will affect workers in essentially the same way as the current tip-pooling system that their company, Sea Creatures, uses in all of its restaurants. Day-to-day sales numbers are "open and everyone sees them, with some percentage going to front-of-house workers and some to back-of-house workers."

"If we've done our jobs, everyone's pay stays the same," says Price, with the exception of dishwashers and entry-level cooks, who are the only workers in the company who weren't already making at least \$15 an hour.

For the last year, Erickson and her partners (also including Chad Dale) were looking into changing the system through which they offered employees health-care benefits. Because Sea Creatures employs close to 60 people, it falls under the large employer mandate to provide health insurance for full-time employees. "We started out thinking about the Affordable Care Act and minimum wage but realized

it was a much bigger conversation than that," says Price.

"The conversation we always defaulted to," says Erickson, "was the legitimizing of the [restaurant] industry that we felt wasn't there. There's this idea that being in a restaurant is a stepping-stone to

"The system we've adopted in America favors the front of the house in financial value, and that's really not fair."

whatever you're going to do when you grow up. I definitely chose a career that I'm super-proud of, and it feels hurtful when people are not treating you as equal to a cabinet builder or some other person in a craft.

"We wondered what other changes we could facilitate," Erickson continues. "We knew \$15 an hour was coming, and it meant we could consider bigger changes."

Throughout the minimum-wage debate, the restaurant-industry norm was to advocate for the inclusion of a tip credit, which allows employers to account for tips and health care in an employee's wage increase. Many business owners claimed the tip credit was essential to their ability to survive an increase in labor costs, citing the industry's slim profit margins.

"Restaurant owners talk about margins being small, and they are," says Price. "But if you're doing well, that small margin comes from a pretty big pool of revenue. So it might be a small margin in terms of percentages, but you can effectively have enough money [to do more for staff]. And we feel that it's incumbent on us to do so."

Erickson herself wasn't initially keen on a service charge, preferring an across-the-board menu price increase. According to Erickson and Price, the decision to implement a service charge came not from them, but from their employees.

"It was really our staff that pushed for it," says Price. "They worried about having to explain the price increase to every guest, every night."

"The concerns from staff," recalls Erickson, "were 'What will people do if they don't know anything about what we're doing with this extra money, if they don't know it's going to help employees?'"

"It's nerve-racking," she continues, "wondering if we're going to alienate ourselves because our chicken is \$35, while everyone else's is \$26. Without a service charge, we don't get to explain why. This is a business: We want to compete."

Both Erickson and Price see the service charge as an intermediate step: "Eventually we just want to charge what has to be charged to pay people what they deserve," says Erickson. "That's where our hearts are."

Kristen Roewer, a server at the Whale Wins, says she believes Erickson and Price have the staff's best interests in mind. "I'm in favor of the conversation that is being brought up, especially as it relates to tipping culture and equity between front of house and back of house," she says.

Price acknowledges that there is "cynicism around whether or not we, as owners, are trying to keep this service charge for the house. We're not. It's all going back to the employees—and more. By the time we've paid everyone \$15, we've run through that 18.5 percent and into our own pockets as owners." ■

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THE STRANGER

The Underground Is Massive Tracks the Irresistible Rise of EDM

BY DAVE SEGAL

Electronic dance music is winning. Turn on the radio, look at the *Billboard* charts, check YouTube views, gaze at attendance numbers for EDM festivals—you'll see a dominant force sweeping the mainstream and making commercial rock's once-formidable punch seem feeble. Actually, not sweeping. Swept.

Music journalist (and former Seattleite) Michaelangelo Matos has spent the last three-plus years working on his new book, *The Underground Is Massive: How Electronic Dance Music Has Conquered America*. To grasp the music's trajectory from slowly percolating underground house and techno movements in Chicago and Detroit created mostly by people of color to a multibillion-dollar industry aimed mostly at suburban whites, he interviewed more than 300 electronic musicians, DJs, promoters, and journalists; perused Hyperreal.org's regional mailing lists and zines; and attended electronic-music parties and festivals. The result is an expansive, intricately detailed history of electronic music in the US.

Matos divides the book into 18 chapters that center on major events in various regions in the country circa 1983–2014. This schematic allows him to examine each area's musical predilections and ways of supporting electronic music—why the Motor City

spawned techno, how disco metamorphosed into house in Chicago, why funky breaks bloomed in California's deserts, why brutal techno thrived in New York City, etc. Beyond these sonic aspects, Matos also outlines the outlaw nature of many of EDM's early parties, how organizers would sometimes break into abandoned warehouses to throw events or would need to pay off the police in order to proceed. He's good with details: which drugs affected which genres and which new technologies enabled which specific sounds. *The Underground Is Massive* works on both a macro and a micro level, and although it's written by a wonky enthusiast, the book is populist enough to appeal to curious outsiders.

In town last week for the EMP Pop Conference (where he delivered a presentation on Prince's "When You Were Mine"), Matos sat down for an interview about his rich overview of this still-divisive music.

Whom do you perceive to be the audience for this book? It's a pretty deep dive into a lot of styles of music...

It's a map. There are a lot of dance-music people out there. But there's no book like it that attempts to codify the US scene as a whole. We're talking about a kind of music, style, and subculture that has achieved parity with everything else. Dance music is as big as anything else. In some ways, it's bigger than rock and hip-hop. The fact that there isn't a book out there about it is ridiculous. I want for [*The Underground Is Massive*] to sire more books about it. Also, a lot of regular music listeners are confused as hell by [EDM]. There are people who still to this day want to believe that dance music's many subgenres are somehow a smokescreen rather than actual descriptors intended to tell you what the music sounds like. You would think after 20 or 30 years they wouldn't make this argument, but they do.

In your intro, you lament the events and movements you couldn't include. Which suggests that you could've written five or six different books.

I did, more or less. The book took five extra months because in some cases, I simply didn't have the material. I'm not going to short-change my readers, myself, or the history by skipping a corner if it's a necessary corner to talk about. There are many people I tried to get in touch with but didn't. In most cases, I ended up either not writing about them or eliding them in some way, or talking about them using old quotes. [Detroit techno legend] Jeff Mills turned me down. [Canadian techno star] Richie Hawtin was supposed to talk with me many times, but it never happened... I always knew what the focus would be, which was the upward climb of the music to its current position. In order to do that, you can't just write about every party or every good thing. It's really a process.

Did you have any major unifying revelation while doing the research?

I always knew this book was going to be in part about race. And so much of the new audience for dance music has no idea that it's about race. And neither do so many people outside of dance music. They really do think it's some kind of hippie-dippie bullshit thing. In many cases it is. Not in Detroit. Not in Chicago. And definitely not if you know the roots and how things progressed. Even somebody who loves UK hardcore and jungle, who loves those mutations of the music—in some cases, stupid mutations of the music that drive Detroit people up the wall. I love a lot of that stuff, but I get [the objection]. I mean, I'll never get it entirely, because I'm not a black person, but I think I understand. I have some idea what the gripes are and I can't blame them.

You don't camouflage your distaste for modern EDM in *The Underground Is Massive*. Do you think the masses will ever glom onto better electronic music?

They already have, because EDM's gotten better. That was inevitable, right? You can't figure that it's going to keep doing that

forever. It's still dumb, but it's gotten smart about being dumb. The riffs have gotten better, meatier. I like [DJ Snake's] "Turn Down for What" a lot, for example. I like [Baauer's] "Harlem Shake." "Harlem Shake" is a ridiculous story in some ways, because it's a

"So much of the new audience for dance music has no idea that it's about race. They really do think it's some kind of hippie-dippie bullshit thing. Not in Detroit. Not in Chicago."

lot like "Hound Dog." It's easy to slam it for representing certain terrible racial things, but at the same time when you actually look at it, it doesn't. It's not Baauer's fault that [Filthy Frank did a "Gangnam Style"-like parody of the track] on YouTube. It's nobody's fault, but it changed everything. But I can understand why hip-hop people are angry about

that song, and pop fans to a lesser degree, because I still hear dance records as pop records in some way. Pop people are like, "What the hell is this doing on the radio?! There's no verse or chorus." They still can't hear that arrangement style. But I can, so it sounds like a good pop record to me.

Watching the documentary on Electric Daisy Carnival, *Under the Electric Sky*, I thought gimmickry and spectacle had totally supplanted musical value. In order to draw these huge crowds, you need an amusement-park atmosphere with different sets and fireworks going off every 10 minutes.

There's a certain amount of playing the hits and a carnival-cruise aspect to DJing now, which is only amplified by things like Holy Ship! [an EDM-centric cruise off Miami's coast]. I wanted to end the book on Holy Ship!, but I never got around to trying to get on it. I also know I would not have been able to handle it. Even if I ended up taking a lot of drugs—and I am not averse to taking drugs—I. Would. Lose. My. Mind.

Are you optimistic about electronic dance music's future? Looking at the book's arc, we see at the start an underground movement where the music is preeminent, clubs with black walls, no frills, compared to today's mainstream, where spectacle reigns...

But the mainstream is changing. It isn't just that I think the music is getting better. We're seeing a lot more back-to-back sets across the board. That's an attempt to make the music more of the focus. Even if it's somebody super-mainstream whom you or I might not like, it's probably a positive step. As much as I think of techno as an offshoot of soul music, I don't solely think of it that way. I like a little spectacle in things. It's not *all* I like. It's like any kind of music. If it works on its own terms, I respect it at least. The future is hard to predict, and I try not to, as a rule. That said, as backward as I might find certain things about mainstream dance culture at this point (and at every point), I think the lesson of the book is that it's not going anywhere. It's ridiculous that in 2015 you have to say out loud, like an affirmation, dance music isn't going anywhere. It should be obvious to everyone. ■

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iji Goes Pro

Zach Burba's Lowercase Weirdo Pop Band Makes a Studio Album

BY EMILY NOKES

Zach Burba started making music as iji (pronounced “eeh-hee”) 12 years ago, when he was 15 years old. Burba moved to Seattle from Phoenix in 2008 and has been involved in the local underground and DIY scene ever since, putting out numerous singles, cassettes, splits, and something like 11 full-length albums as iji, with an ever-changing carousel of bandmates and collaborators. He has also toured as much as possible. “I’ve been around the country probably like 20 or 30 times, and it’s just been great,” Burba says. “I don’t really expect anything out of it, I just like to do it.”

Naturally, the music has changed over time—endearing bare-bones bedroom indie, dance-party synth-pop, tropical dub-dipped smooth rock laced with the sincerest of sax solos. Burba’s voice warbles out cuddlesome lyrics (“I love music so much and I always will, I know!”) like pastel tennis balls bouncing off Jell-O. Themes include dancing, friendship, music, seltzer water, and snacks (“Food is a big influence—whenever there’s one line of a song missing, I always go to a food lyric,” Burba says). It’s genuine and unabashed—Daniel Johnston and Jonathan Richman influences are present, but so are Steely Dan and Luther Vandross. Burba’s current infatuations include Arthur Russell, Kevin Ayers, and Laurie Anderson, whom he credits with “pushing me in a weirder direction. Not just her music, but everything she’s done.”

Iji songs are usually some combination of Burba tracking every instrument himself or enlisting musician friends on his DIY recordings. But the forthcoming *Whatever Will Happen* was recorded at The Unknown in Anacortes, the first iji album made in a proper studio. The aesthetic breadth suits the band’s dexterous, poly-instrumental approach as they venture deeper into avant easy-listening pop, shimmying groove fountains, and wacky/freaky experimental tracks. “To me, hi-fi or lo-fi isn’t that important,” Burba explains. “I would like to make really hi-fi recordings that are incredibly strange in other ways.”

Whatever Will Happen is also iji’s first release on a pro label (it comes out June 2 on Team Love Records—cofounded by Conor Oberst). Burba describes the process of how the signing occurred as “kind of an incredible story,” which is something a lot of musicians say, though in this case, it happens to be true. It all started while iji were on tour in New Paltz, New York, where Team Love is based. After a great show at the label’s record store, the band went for a night swim at a closed pool and invoked a disproportionately severe police response. “We were being very respectful, wearing swimsuits,

not trashing the place, not being super loud, just appreciating the pool. The cops came, but we thought we were so fine,” Burba says. But before they could apologize, the whole band was handcuffed and taken to the station where their fingerprints and mug shots were taken while they were still freezing in wet bathing suits.

“They didn’t let us get our clothes or towels,” Burba says. “They were just like, ‘You can get one thing out of your car and that’s any money you have to pay bail.’ And so I grabbed our tour fund. When it was time to make bail, they asked, ‘Okay, how much cash do you have on you?’ And I’m like, wait, we



ZACH BURBA *Now that’s what I call popitism.*

could have just had like 15 bucks each on us, but now we actually have an envelope full of \$700. They flipped through it and said ‘That’ll probably do’ and took it.”

The tour was rerouted to accommodate their New Paltz court date the following week (charges were dropped after additional fines were paid), leading to a chance second encounter with one of the Team Love guys on the street. Burba says, “He asked what we were doing back in town, and we’re like, ‘Well, let us tell you all about it.’ He couldn’t believe it and just felt so bad that he had to put out our record [laughs].”

Of course iji has more music in the works—Burba explains his current idea, “I want it to be, in its own weird way, kind of a punk album. I’m not sure how that’s going to be yet, but that’s the idea.”

The next tour starts in June. ■

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 East India Youth • 5/8 Megan Wilde • 5/9
 Unknown Mortal Orchestra (SOLD OUT) •
 5/10 Tal National • 5/14 Breaks and Swells
 • 5/15 Colonies 5/16 • Torres • 5/17 Urban
 Music Farm • 5/20 Vaadat Charigim • 5/20
 Slick Rick • 5/21 Heatwarmer + Spyn Reset •
 5/21 The Reverend Horton Heat • 5/22 Hutch
 & Kathy • 5/23 Bryan John Appleby • 5/24
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WED/MAY 6 • 7:30PM

liz longley /
anthony d'amato

next • 5/7 howard jones • 5/8 nellie mckay
 • 5/9 nightcap at the triple door: l'edition
 noire • 5/10 in dreams: a live tribute to
 roy orbison • 5/11 luke wade • 5/12 susan
 galbraith, zarni and nick drummond
 • 5/13 amos miller presents supersquare

musicquarium lounge

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 fleury • 4/30 entremundos quarteto
 featuring eduardo neves • 5/1 danny
 godinez / echo devils • 5/2 shady bottom
 • 5/3 hwy 99 blues presents cracker
 factory • 5/4 crossrhythm sessions
 • 5/5 cinco de mayo party! w/ manigua
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FRI JULY 24
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YOUNG FATHERS *Alloysious Massaquoi, "G" Hastings, and Kayus Bankole.*

Scots Rap Trio Young Fathers Return with the Incendiary *White Men Are Black Men Too*

BY TRENT MOORMAN

Young Fathers are as crucial a band as any in existence right now. The trio from Edinburgh, Scotland, makes vital music with a vital message, rapped and sung by vital voices. After

winning the Mercury Prize for their first album, *Dead*, they traveled to Berlin to complete their second album, *White Men Are Black Men Too*. The LP's rowdy sounds fly from a mixed-use palette of electronics, dancehall, hip-hop, and pop. When describing the name of the album, vocalist Alloysious Massaquoi said, "It's got issues of race, and so what? Why should it be discussed behind closed doors and never confronted head-on? Motown Music helped change the world, made it expectable for blacks to be on radio and seen on TV, MJ did it too. MLK wanted equality and achieved it to some degree, but after all that, are things equal in the world? Fuck no. I still want to ask for equality." Trio member Kayus Bankole spoke from a hotel room in Brooklyn.

What's an issue people are debating in England right now? There are debates about immigrants coming in. The press classifies them in this negative way. Same thing with religion, people who are of a certain faith, like Muslims, are painted in a negative light. When the press constantly portrays people a certain way, they embed these ideas into people's heads.

In the United States, we call that Fox News. They're not seeing diversity unless they're searching for it. People might not be that plugged in. The general day-to-day person might have to be more concerned with their jobs, and how they're going to feed their kids, and they're working long shifts. They turn on their TV before they go to bed because it's the quickest, easiest thing to do. They get their news from one source because they have access to it, but is it a biased source?

It all has a ripple effect on people's perspective. People who want change are marked as progressive, and those in power want to keep their power, so they mute the progressives.

Young Fathers say important things, and your music is really good. We're all about the music. We say things because we can't help saying them. Maybe we're a product of our times? We're thinkers. We're aware of what's going on

around us. We want fairness. And we love melodies and arrangements and great pop tunes. When you actually *win* is when you have the combination of both. Where it's something you can sing along to, and the words you're singing have weight. We have a song like "Sirens" that talks about the police being on cocaine. We've had experiences where we've dealt with police who were pushing their authority, and to us it looked like they were on cocaine. When you see someone on cocaine, they have this newfound power [*laughs*] and want to prove their dominance.

How did you all arrive at the title for the album? When we were running through ideas, the title wasn't coming straight away, so our manager suggested looking at some of the lyrics from one of the songs. We looked at Alloysious's first line in "Old Rock 'n' Roll," which is "Some white men are black men too." We talked about it between ourselves,

and with our family and friends. Some were for it, and some weren't. We felt it was right. If you have a platform like that to say something that will spark conversation and make people think, I think you have to use it.

How does America compare to England as far as race and diversity? We notice more homeless people here. And they seem to be confined to certain spaces, with a majority of the people being black. I think you have to live in a place to really start peeling off the layers to get a full sense of what's going on there. Back home, it's sort of abandoned in terms of culture. And abandoned in terms of diversity.

Would a black man from America experience the same racism in England? It depends on where you are. You get assholes everywhere. Just like you get good people everywhere. What are your thoughts on the Walter Scott shooting in South Carolina?

I think too many white people are sitting in their nice homes and offices saying, "Walter Scott shouldn't have run from the cop. Just do what cops tell you and there won't be trouble." Their idea of being treated adversely by cops is getting a ticket, not being profiled then shot to death. They don't think there's racism because they've never been treated unfairly that way. It's privileged bullshit. It's no wonder people run from the police. They have a history of killing people. And the system is against people of color in every way. The question shouldn't be *Why was Walter Scott running away?* It should be *Why was the cop shooting the gun eight times?* Eight fucking times! It's not like he was just trying to slow Scott down, he was aiming to kill him. It's murder.

The white people who don't understand why Walter Scott ran probably haven't ever had a cop point a gun at them for no reason. Those white people don't understand the inequities, because they don't *have* to understand. The system is to their advantage, why would they want it to change? And at the same time, we can't just hate all cops. It's not fair to think that all white police officers want to kill and convict black people of crimes. There are good cops. It's hard to believe they're there though, with all that we're seeing time and time again. Another important question is, who is going to police the police?

Young Fathers are going to police the police. [*Laughs*] Yes. Last year when we came to the US, they stamped our visas wrong,

so we had to go back to the airport to get it fixed. So I was talking to a police officer there. We went into his office, and he had basketball trophies, pictures, and stuff like that. I was humanizing him. He seemed like a nice guy. I asked him why he was working

at the airport. He said, "I used to be a street patrol officer, but I got older and I don't chase them anymore, I just shoot." I was like, is that a joke? And whether it's a joke or not, it's a mentality police have that's been developed.

What's "Rain or Shine" about? It's about having two sides to the coin and contrast between things. There's a line "No Jesus in my life. No demons in my life." It's about what's in between. Lots of songs are sure about things, like love songs. But this is about being stuck in the middle. Sometimes you're not sure. You don't know if you're in love or not. You don't know whether or not you'll be around come rain or shine. ■

"We talked about the title between ourselves, and with our family and friends. Some were for it, and some weren't. We felt it was right."



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 <p style="text-align: center;">CONCEALERS OF MY SECRET</p> <p style="text-align: center; font-weight: bold;">SEPTIC FLESH</p> <p style="text-align: center;">MOON SPELL DEATHSTARS</p> <p style="text-align: center; font-weight: bold;">MON MAY 4TH</p> <p style="font-size: small;">8:15PM - 4:30PM - All Ages - Cash W/ID - Doors @ 8:00pm</p> <p style="text-align: center; font-weight: bold;">STUDIO SEVEN</p>	 <p style="text-align: center; font-weight: bold;">SMUDGER</p> <p style="text-align: center; font-weight: bold;">TUE MAY 5th</p> <p style="font-size: small;">8:15PM - 4:30PM - All Ages - Cash W/ID - Doors @ 8:00pm</p>
 <p style="text-align: center; font-weight: bold;">FASTER PUSSYCAT</p> <p style="text-align: center;">Volcanic</p> <p style="text-align: center;">Faye Gershwitz & the General Mills</p> <p style="text-align: center; font-weight: bold;">WED MAY 13th</p> <p style="font-size: small;">8:15PM - 4:30PM - All Ages - Cash W/ID - Doors @ 8:00pm</p> <p style="text-align: center; font-weight: bold;">STUDIO SEVEN</p>	 <p style="text-align: center; font-weight: bold;">SEPUULTURA</p> <p style="text-align: center;">30 Years</p> <p style="text-align: center;">Destruction</p> <p style="text-align: center; font-weight: bold;">THU MAY 14TH</p> <p style="font-size: small;">8:15PM - 4:30PM - All Ages - Cash W/ID - Doors @ 8:00pm</p>
<p style="text-align: center; font-weight: bold;">The REZILLOS</p> <p style="text-align: center;">KID CONGO</p> <p style="text-align: center;">The First Monday After</p> <p style="text-align: center; font-weight: bold;">FRI MAY 15TH</p> <p style="font-size: small;">8:15PM - 4:30PM - All Ages - Cash W/ID - Doors @ 8:00pm</p>	<p style="text-align: center; font-weight: bold;">RAVE</p> <p style="text-align: center;">MUSIC BY DANCE FLOOR</p> <p style="text-align: center; font-weight: bold;">TUE MAY 19TH</p> <p style="font-size: small;">8:15PM - 4:30PM - All Ages - Cash W/ID - Doors @ 8:00pm</p>
<p style="text-align: center; font-weight: bold;">EY&E</p> <p style="text-align: center; font-weight: bold;">THURSDAY MAY 21ST</p> <p style="font-size: small;">8:15PM - 4:30PM - All Ages - Cash W/ID - Doors @ 8:00pm</p>	<p style="text-align: center; font-weight: bold;">AMARANTE</p> <p style="text-align: center;">MASSIVE ADDICTIVE</p> <p style="text-align: center;">NORTH AMERICA 2011</p> <p style="text-align: center;">I PREVAIL</p> <p style="text-align: center; font-weight: bold;">WED MAY 27TH</p> <p style="font-size: small;">8:15PM - 4:30PM - All Ages - Cash W/ID - Doors @ 8:00pm</p>

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Wednesday 4/29

Lady Lamb
(Barboza) Before Liz Phair released 1993's *Exile in Guyville*, she recorded a series of tapes under the name Girly Sound. Brooklyn's Aly Spaltro launched her career in a similar fashion by taking on a pseudonym, Lady Lamb the Beekeeper, and recording a CD, *Mammoth Swoon*, she sold at the Maine video store where she worked (she's since dropped the "Beekeeper" title). It led to a deal with the Mom + Pop label (Andrew Bird, Courtney Barnett), which released this year's *After*. If her first studio recording, *Ripely Pine*, could be a little cloying, the new one is a step in a bigger, bolder direction, including a horn section on a few songs. With the exception of the overly polished "Penny Licks," the look suits her well. **KATHY FENNESSY**

Stalebirth, Rolling Blackouts
(Lo-Fi) Most of the Bandcamp descriptions for Stalebirth—a highly experimental and utterly improvisational band (screw band practice, let's *improvise!*)—read like strange poetry. In the punctuation-less "tags" section for their digital album *Comepuppy*, the text reads: "experimental noise ambient dark improvised kidney live liver shitnoise sound art spoken word swamp noise swamp rot witchcraft Seattle." A three-piece that often invites one (or 20) guest musicians to play with them, Stalebirth consist of Chad (a self-described "frog legged samurai"), Dustin (a "silk-draped demigod"), and a lady named Ambrosia (a "demonwitch whore mouth"). If any of this makes ANY sense, you should eat pot cookies for dinner and then go to this show for dessert. **KELLY O**

Vats, Roses, Moaning, Gang Cult
(Chop Suey) With white jagged teeth lit by a full moon, Seattle trio Vats are making their own marks on post-punk's obsidian monolith, as sculpted by the Cure, Xmal Deutschland, and Siouxsie and the Banshees three decades ago and polished most recently by Savages. Vats' songs are grounded by the throbbing martial beat of floor tom, snare, and cymbals, and bass lines deeper than a cavernous sinkhole. On their six-song EP *Excessive Days*, they

Vats' songs are grounded by the throbbing martial beat and bass lines deeper than a cavernous sinkhole.

weave a web of terse guitar lines and reflective, flexing vocals that ominously attract with disparity and clarity. After playing in the shadows of small shows around town, Vats finally step onto Chop Suey's stage. (Note to new management: Please kill the power to that kitschy automotive light box you put on the wall.) **TRAVIS RITTER**

Thursday 4/30

Matt Pond PA, Young Buffalo
(Tractor) I wonder if I could get into Matt Pond PA now if I listened to the first 30 seconds of a song on Spotify. This is the kind of indie-rock/chamber-pop band I soaked in easier as a teenage Barnes & Noble



SHERVIN LAINEZ

LADY LAMB Going bigger and bolder. Wed April 29 at Barboza.

CD section regular, poring through jewel cases for my next favorite album. I can't remember why I picked up the band's 2004 record *Emblems* (did it have a RIYL Death Cab for Cutie note on it?), but I spent my bagel-shop-job money and immediately put it on heavy CD Walkman rotation. Then, buying music felt like an investment, so even if something didn't hit me at first, I continued to listen over and over to find the meaning in the literary lyrics and meandering melodies. These songs are perfect for driving around when you're not sure exactly where you're going, for feeling vaguely listless. It's a band whose music takes time to sink in, but when it does, it's a comforting, melancholy gem. **ROBIN EDWARDS**

Friday 5/1

This Blinding Light, Crown Larks, Clearinghouse, Nail Polish
A (Black Lodge) Seattle's This Blinding Light have been toiling in the rock underground for eight years, their mesmerizing, spiritual psychedelia attracting too little fanfare. Maybe their inability to gain a bigger following stems from the fact that they don't write songs as much as they dredge up mantras of lysergic riffs that keep accruing power as they monomaniacally progress. They may never be the next Black Angels or Tame Impala, but This Blinding Light *do* put the (Hawk)wind beneath your wings.

HIGHLINE
Thursday, April 30th
Mechanismus Eastern Front Presents:
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9PM, \$5

Friday, May 1st
Comedy Without Apology:
STEVE HOFSTETTER
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Saturday, May 2nd
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Sunday, May 3rd
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VOICECOIL, LABRYNTH
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Monday, May 4th
FUCK YEAH BINGO!
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TBL's new five-song LP, *Medicine Bag*, further refines the group's rugged expansiveness, with its peak, the nearly 12-minute "III," achieving an orchestral grandeur and a fiery mid-song freak-out that should please Spiritualized and Loop fans. TBL also go long on "IV," a mutated rock-concrete séance that's their weirdest track to date. On the closing "V," they expertly wring the quiet-loud-quiet dynamic for maximum dramatic effect. Perhaps *Medicine Bag* will be just the branticket to usher these guys to the higher level they deserve. **DAVE SEGAL**

Sera Cahoone, the Horde and the Harem, S

(Neumos) Sera Cahoone's music makes me nostalgic for something that the Seattle-based singer-songwriter and I have in common—growing up in a landlocked state (hers Colorado, mine Montana) surrounded by postcard-worthy nature. Cahoone's country/folk is warm and honest, but also gently melancholy, like spending an entire day in solitude in the forest. Wake up to: tall autumn trees filtered through the screen door of a real cabin against a backdrop of mountains and vast skies. Simple melody, acoustic guitar, tasteful banjo, dusty harmonies, and Cahoone's husky/sweet voice are also for falling asleep underneath crystal-clear constellations after the bonfire has gone out. **EMILY NOKES**

Skates!, Hot Cops, Wiscon, Steel Cranes

(Victory Lounge) Wondering what a "wiscon" is? Well, here is your chance to find out! For anyone who is mourning the loss of the glorious punk-rawk locomotive that was NighTrain, you can find solace in the fact that several of the members of the beloved group have become active in other projects. The band's former drummer/local dreamboat Taryn Rene Dorsey stepped up to front Wiscon, a group that describes itself as "a stack of sci-fi/horror B Movies that were crossed with the Mysterians, the Screamers and the Ronnettes that were smashed together by a telepod into some sort of weird brundle-fly type monster." Also on the bill is the homecoming show for Lesli Wood (formerly of the Redwood Plan), who presents her newest catchy surf-pop outfit, Skates!, returning from their first



MICHAEL ELVIN

OLD TIME RELIJUN *Otherworldly freak-rock incantations. Sat May 2 at Obsidian.*

tour. **BREE MCKENNA**

Saturday 5/2

Old Time Relijun, Kicking Giant

Ⓐ (Obsidian, Olympia) Since 1995, Arrington de Dioniso and a rotating cast of musicians have created otherworldly freak-rock incantations as Old Time Relijun. Though they haven't released new material since 2007, de Dioniso has kept busy with his Indonesian-throat-singing trance-punk band Malai-

kat dan Singa, and with his equally trippy visual art. I'm also hardly containing my fan-girl squeal that tonight's lineup includes Kicking Giant, the '90s Olympia-by-way-of-New-York duo of International Pop Underground indie-rock lore. Kicking Giant's abrasively off-tempo, fuzzed-out, cute-noise approach was balanced with sincere songwriting and a much softer side (see: "She's Real"). Part improvised noise, part candied twee-pop, their high-powered lo-fi jams are a rare treat. It's a night for reanimating the best of '90s Olympia, and it promises to be wonderfully weird. **BRITTNI FULLER**

Survival Knife, Glose, Old Iron

(Lo-Fi) After about a decade of not playing music following the untidy 2001 breakup of his revered Olympia post-hardcore outfit Unwound, Justin Trospen thankfully picked up his guitar again in 2011 to form Survival Knife. Also including original Unwound drummer Brandt Sandeno on guitar, plus husband-and-wife duo Kris and Meg Cunningham (on drums and bass, respectively), Survival Knife take a looser, riffier approach to Unwound's tense, angular punk rock, as heard on last year's debut album, *Loose Power*, and companion EP *Survivalized*. According to its website, the band is planning on writing new material this year, promising, "If you like what we did, you'll love what's next." Bring it on. **KATHLEEN RICHARDS**

Young Fathers, Mas Ysa, Murder Vibes

Ⓐ (Neumos) Scottish trio Young Fathers come at hip-hop from weird angles, incorporating abrasive textures and the odd prog-rock chord progression alongside their rapping and chanting. With their unconventional sonic and vocal approaches, they recall some of the wonkier acts on the anticon label. Check out Young Fathers' 2014 album *Dead*—which won Britain's prestigious Mercury Prize—and

Cahoone's country/folk is warm and honest, but also gently melancholy, like spending an entire day in solitude in the forest.

this year's *White Men Are Black Men Too* for examples of how they could appeal to both Soft Machine fans and heads into Death Grips, how they could win over the TV on the Radio demographic and backpacker nerds into cLOUDDEAD. It helps that Young Fathers sing with a subdued soulfulness as adeptly as they rap, allowing them to trample conventionality with panache. Hip-hop needs more of their brand of stylish strangeness. **DAVE SEGAL**

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Sunday 5/3

SpiceRack, Heavy Hitter

(SeaMonster) You say you're going to do a set of songs by New Orleans funk immortals the Meters, makers of some of the most deathless and libidinous grooves ever? Well then, SpiceRack, we should all do what we can to witness this humanitarian gesture. The Seattle quartet—guitarist/composer Tristan Gianola, drummer Thomas Whiteside IV, Hammond B3 player Jake Sele, and bassist Nick Lonien—are supremely well suited for this

The Body create a sound that's occasionally bleak and beautiful but more often jarring, shrieking, and terrifying.

task, as a listen to their 2015 album *So Hip It Hurts* testifies. Every musician can play in the pocket—as exemplified by the motherfuckin' Meters—but these SpiceRack guys can also go off on florid tangents, psychedelice with tastefulness, and write a memorable melody—even while they sound like they could win a Battle of the Jam Bands competition at Bonnaroo. So "Cissy Strut" on down to the SeaMonster, y'all. **DAVE SEGAL**

Monday 5/4

The Body, Full of Hell

▲ (Black Lodge) If you're curious about what the more interesting edges of underground heavy music are getting into these days, you need to familiarize yourself with the Body. The Portland duo—guitarist/screamer Chip King and drummer Lee Buford—takes elements of experimental noise, black metal, electronic, and doom to create a sound that's occasionally bleak and beautiful but more of-



COEY KERR

DOLDRUMS *Hypnotic dance-pop. Mon May 4 at Sunset.*

ten jarring, shrieking, and terrifying. They call it, not hyperbolically, "manic auditory punishment." After several fruitful recording collaborations with other black-metal tinkers such as Thou and Sandworm, the Body are now in the process of a recording a new album for Thrill Jockey. In the meantime, you can test your decibel endurance when the Body stop through town with Belfast, Pennsylvania, grindcore act Full of Hell. **KATHLEEN RICHARDS**

Doldrums, Moon King

(Sunset) One of Sub Pop's newest signings, Dol-

drums continue to navigate a wave of multilayered textures, heavy percussives, and sampled synthetic songcraft on 2015's *The Air Conditioned Nightmare*. With no sound or stylistic element off-limits, the Montreal-based Airick Woodhead has created a hypnotic dance-pop record that nods to literary geniuses of yore (the title alludes to a 1945 Henry Miller essay) and retells its own abstract story in the form of 10 disparate songs that sonically venture into darker territory with a shimmering light that intensifies with every listen. While it's certainly primed for dance floors worldwide, *The Air Condi-*

tioned Nightmare's underlying weirdness will keep it far from bursting into the charts. (Shh, don't tell Kanye!) **TRAVIS RITTER**

Tuesday 5/5

East India Youth, Zoolab

(Barboza) East India Youth (aka William Doyle) is one of those young British artists who sort of sneak up on your consciousness one day with a sweet recording contract on a big indie and a nomination for the Mercury Music Prize—causing you to say, "Huh? *Who?*" He calls himself a "sound gardener/song architect," but on his second album, *Culture of Volume*, he sounds nothing like the group who cut *Badmotorfinger* and other grunge-metal touchstones. Rather, East India Youth writes ambitious, electro-orchestral dance-pop songs of lushness and sophistication and Steve Reich-ian ambient pieces, with the occasional abrasive texture to keep the grannies away ("Entirety" is actually a noisy, bruising techno track). Doyle's voice captures an earnest, angelic vibe, complementing the music's glistening, frictionless grandeur. **DAVE SEGAL**

Rittz, Kxng Crooked, Horseshoe Gang

(Neumos) Eastside Long Beach's Crooked I (also called Kxng Crooked these days) came on the scene in the late '90s, a whip-smart spitter loosely affiliated with the Eastsidaz/DPGC scene of the post-*Chronic* gangsta rap landscape—definitely more in the vein of Kurupt's high-velocity style than Snoop's lackadaisicalness. Crooked's inclusion in the abortive early-2000s Death Row Records resurgence—remember that XXL cover with Suge Knight and Left Eye... I mean N.I.N.A.?—would've sunk a lesser rapper, but he broke free and started his own label. A highly successful yearlong series of *Hip Hop Weekly* freestyles had Crooked buzzing again during the heyday of the rap-blog era—and his membership in the tech-rap supergroup Slaughterhouse reaped much reward when Eminem brought them into the Shady Records fold. Crooked is one of the last men standing from the West's last heyday—and his standing today, during the Coast's latest, is a testament to perseverance. **LARRY MIZELL JR.**

THE CROCODILE

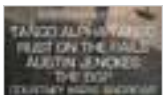
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21+ // TIX AT AXS.COM

Re-bar

Theater & Nightclub

MAY 2015

FRI 5/1
RE-LOCATE AT RE-BAR
A Dance Party Monthly Fundraiser for KEXP's new home. Join KEXP DJs Riz, Kid Hops, and DJ Rythma // 10:30pm \$10

SAT 5/2
NIGHT CRUSH
Hella queer late night dance party! Featuring Riff-Raff // 10:30pm \$10

SUNDAY 5/3
FLAMMABLE
West Coast's Longest Running House Music Night with Brian Lyons and Wesley Holmes // 10pm \$7

TUE 5/5
SEATTLE POETRY SLAM open mic with featured poets. Seattle's longest running running weekly show! 6:30pm Workshop, 8pm Sign ups - 8:30 Open Mic // \$5

LAST WEEKEND TO SEE DINA!

FRI 5/1 SAT 5/2 SUN 5/3
DINA MARTINA "TONIGHT"
All New Spring Show with Chris Jeffries
"Genius! Surreal, bizarre and always hilarious!"
- The Seattle Times
7pm Evening Shows
1pm Sunday Matinee // \$20 Adv \$25 Doors

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1114 Howell ST - Seattle

DROP YOUR PANTS, JUMP ON HEADS

DRUNK OF THE WEEK...BELOW

THE HOMOSEXUAL AGENDA...52

DATA BREAKER...53 POSTER OF THE WEEK...54

WED
4/29

LIVE

88 KEYS Musicians' Jam: Jens Gunnoe, 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARANOF The Life Acoustic: Alex Rasmussen, Brendan Shea, 7 pm, free

BARBOZA Lady Lamb, 8 pm, \$11

BLACK LODGE The Flex, Red Death, Gag, Wet Brain

★ CHOP SUEY Vats, Roses, Moaning, Gang Cult: Vats, Roses, Moaning, Gang Cult, 8 pm, \$8

CROCODILE Supply and the Man, Yonder, Lakefight: 8 pm, \$5

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

★ EL CORAZON Wayne "The Train" Hancock, Lost Dogma, Darci Carlson, Lago, Rhine, Rat King

★ FIX COFFEEHOUSE Open Mic: Guests, 7 pm, free

HIGH DIVE Stucky & the Boys, Jordan Beach, Jake Carden, Ian Jones, 8 pm, \$6

★ JAZZ ALLEY The Jones Family Singers: 9:30 pm, \$24.50, The Grandmothers of Invention, 7:30 pm

KELLS Liam Gallagher

KRENWERK Hairy Pit: 8 pm

★ LO-FT Stalebirth, Rolling Blackouts, 9 pm, \$7

OWL N' THISTLE Justin and Guests: Ayron Jones

PARAGON Two Buck Chuck

Q NIGHTCLUB Eprom, Distal, 9 pm

SEAMONSTER Butts

SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

★ SUNSET TAVERN Turbo Fruits, Eternal Summers

TRACTOR TAVERN The Moondoggies, Deep Sea Diver, Shelby Earl

★ THE TRIPLE DOOR THEATER Sarah Gerritsen & the Shadow Catchers, The Banner Days, Hallstrom

★ WAMU THEATER Volbeat, Anthrax, Crobot, 7 pm

★ JAZZ

BRASS TACKS The 200 Trio

EGAN'S JAM HOUSE Jovino Santos Neto Trio, 7 pm, \$15

TULA's Greta Matassa Vocal Showcase, 7 pm, \$10

VITO'S RESTAURANT & LOUNGE Wally Shoup Quartet, 9 pm, free

DJ

BALTIC ROOM Bollocks

CONTOUR NuDisco

FOUNDATION SUBstance Wednesdays: Guests, 9 pm

HAVANA Wicked & Wild

NEIGHBOURS Pulse: DJ Trent Von, DJ Dirty Bit

★ PONY Bloodlust: DJs Gin & Tonic

CLASSICAL

★ BASTILLE CAFE BAR Bill Halsey, 7 pm

THURS
4/30

LIVE

BARBOZA DJ Baba James, Vox Mod, DJ Chilly, 8 pm, \$7

BLUE MOON TAVERN Billy's Bento Box, TBASA, Dweller on the Hill, The Road

CENTRAL SALOON Lisa Legros

CONOR BYRNE Andrea Peterman, Josh Harty, Norman Baker & the Backroads, 9 pm, \$8

CROCODILE Chinook Fest Kickoff Party: 6:30 pm, \$10

★ CROSSROADS SHOPPING CENTER Carl Tosten

DISTRICT LOUNGE Cassia DeMayo Quintet, 8 pm, free

★ DOWNPOUR BREWING Open Mic Night

EL CORAZON Las Robertas, Branden Daniel and the Chics, Event Staph, Sun Thieves, 9 pm, \$8/\$10

HIGH DIVE Marmalade, \$6

HIGHLINE Gunmetal Grey, Torso

KELLS Liam Gallagher

LITTLE RED HEN Twisted Dixie, 9 pm, \$3

THE MIX Yada Yada Blues Band, 9 pm, free

NECTAR Trout Steak Revival, The Student Loan, Spare Rib

& the Bluegrass Sauce

NEPTUNE THEATRE Curren\$: 9 pm, \$26-\$45

OWL N' THISTLE Groovetramps: 9 pm, free

★ Q NIGHTCLUB Darius, Thugfucker, 9 pm, \$10

★ THE ROYAL ROOM Willie Nelson Birthday Celebration

SEAMONSTER We Will Be Lions, 7 pm, free

THE SHOWBOX Richard Cheese & Lounge Against the Machine, iPod on a Chair, \$32-\$95

★ SPACE NEEDLE Sunset at SkyCity

SUNSET TAVERN Man Made Moons, Eastern Souvenirs, Silver Torches, 9 pm, \$8

★ TRACTOR TAVERN Matt Pond PA, Young Buffalo

TRIPLE DOOR MUSICQUARIUM LOUNGE EntreMundos Quarteto

★ THE TRIPLE DOOR THEATER London Tone Music Celebration

★ VERA PROJECT TimHeld, Hanssen, Marcus Price

VICTORY LOUNGE Shark?, LA Front, Mikey Nike, 9 pm

JAZZ

★ BARCA Jazz at Barca: Phil Sparks Trio, Adam Kessler

BRASS TACKS Shawn Mickelson's Jazz Quartet, 7 pm Thru Apr 30

★ JAZZ ALLEY Al Di Meola, Apr 30-May 3, 7:30 pm, \$39.50

★ OSTERIA LA SPIGA Thursday Night Jazz: Guests, 7 pm, free

★ RENAISSANCE SEATTLE HOTEL Carolena Matus and Randy Halberstadt, 6 pm, free

★ SEAMONSTER Trio Subtonic, 10 pm, free

★ SHUGA JAZZ BISTRO Chris James Quartet, 7 pm, free

★ TULA's Bill Anschell Trio, 7:30 pm, \$10

VITO'S RESTAURANT & LOUNGE Casey MacGill, 5:30 pm, Sweet Spot Trio, 9 pm, free

DJ

BALLROOM Throwback Thursdays: DJ Tamm

BALTIC ROOM Sugar Beat: DJ Bret Law, \$3

CONTOUR Jaded: DJ Jades, Morgueanne

★ HAVANA Sophisticated Mama: DJ Nitty Gritty, DJ Sad Bastard, free

High Dive

THU
4/30

HIGH DIVE PRESENTS: FUNK/SOUL/GROOVE
MARMALADE FT. ARTIST OF THE MONTH CHRIS ANDERSON & HAMBURGER PIMP \$6/8 PM

FRI
5/1

HIGH DIVE PRESENTS: ROCK
MAFYK
DEDELECTRIC, MODERN RELICS
SONS OF THE SOUND
\$8/9 PM

SAT
5/2

HIGH DIVE PRESENTS: SEATTLE'S BEST COVER BAND
80s INVASION (ALL NIGHT LONG!)
\$10/9:30 PM

SUN
5/3

HIGH DIVE PRESENTS: AMERICANA/FOLK
GHOST OF PAUL REVERE
MAX GARCIA CONOVER, THE SHREWS
\$6/8 PM

MON
5/4

ABSOLUTE KARAOKE
WITH KJ-NOM!! \$5 JAMESON DRINKS
ALL NIGHT LONG!
SINGING STARTS AT 9 PM! FREE/7 PM

TUE
5/5

HIGH DIVE PRESENTS: INDIE/ALTERNATIVE
HOW THINGS WORK
CELESTIAL NAVIGATION, NORM BOWLER
\$7/8 PM

WED
5/6

SKINNY DIP SEATTLE PRESENTS: TIME BANDITS
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\$10/8 PM

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5/1
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5/2
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KELLY O

SUNDAY IS THE NEW FRIDAY

Sunday is usually the laziest day. I mean, why even bother getting dressed? Last Sunday, though, I went to Chop Suey's Kill the Keg! Four local bands play at 4 p.m. You can drink \$1 drafts until the keg runs dry and still be home by 10 p.m. A band named Full Toilet played messy punk, and their bassist dropped his pants onstage. Then I went to the Narwhal to see a band from Australia called the Gooch Palms play. There were no lines, no crowds, and when this skinny dude from Gooch (who also wore no pants) jumped on our heads, I was so full of beer, I just couldn't care. Sunday is the new Friday, and it is glorious. **KELLY O**

★ = Recommended A = All Ages

For the complete, searchable, constantly updated calendar, go to thestranger.com/music
For ticket on-sale announcements, follow twitter.com/seashows

FRI, 5/1 & SAT, 5/2

SAMUEL J. COMROE
with Scott Losse

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Tourettes Syndrome met face to face?
Meet Samuel J Comroe a young brave
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DAY

HOT BROWNS

MINT JULEPS

SHRIMP & GRITS

BLOODY MARYS

STIFFED!

GAY DISCO

SATURDAY MAY 2

WED 4/29

THU 4/30

SAT 5/2

SUN 5/3

WED 5/10

SAT 5/9

THU 5/14

HAIRY PIT NEW!

AUDIOASIS NEW!

STIFFED! GAY DISCO

SPACE JAM NEW!

SOUL-FI NEW!

BOTTOM FORTY INTERIOR

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NEIGHBOURS Hollaback Thursdays: DJ Bret Law
OHANA Get Right: DJ Sosa
THERAPY LOUNGE DUH.: DJ Omar, Guests
TRINITY Space Thursdays: DeafNt, Chris Herrera, Christyle, free
THE WOODS Jobot, PressHa

CLASSICAL

★ **BENAROYA HALL** Yefim Bronfman Plays Beethoven

FRI 5/1

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free
BARBOZA Michael Malarkey
★ **BLACK LODGE** Crown Larks, This Blinding Light ♫, Clearinghouse, Nail Polish, 9 pm
BLUE MOON TAVERN Red Heart Alarm, Safeword Sasquatch, Tripping in Heels
CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15
CHOP SUEY Eldridge Gravy & the Court Supreme ♫, Banda Vagos, Operadisiac
COLUMBIA CITY THEATER Home Sweet Home, Spencer Glenn Band
EGAN'S JAM HOUSE Fae Wiedenhoef, Ric Taylor
★ **FREMONT ABBEY** Chatham County Line, The Earnest Lovers
HARD ROCK CAFE Within Sight, Sorrow's Edge, Crudguns, 9 pm, \$10/\$12
KREMWERK MOTOR XXIV: Cassegrain, P L L, Patternmaster, Louise Croff Blake, Nick Carroll, DJ Troy, 8 pm, \$8-12
★ **MACHINE HOUSE**
BREWERY Ben Hunter and Joe Seamons, 7 pm, free

MEZCALERIA OAXACA El Vez Pre-Cinco de Mayo Rooftop Party: 7 pm
★ **THE MIX** Aerial Ruin, Barnswallow, The City We Live In: Aerial Ruin, Barnswallow, the City We Live In, 9 pm, \$8
NECTAR Disco Inferno 2: 9:30 pm, \$10, \$15
★ **NEUMOS** Sera Cahoone ♫, the Horde and the Harem, S
OWL N'THISTLE The Fire Inside, 10 pm
RENDEZVOUS Breakaway Derringer, Swiss Patent Clerk, Highland, 9:30 pm
THE SHOWBOX Flight to Mars Benefit: 9 pm
SKYLARK CAFE & CLUB I'd Die for Lo-Fi, KangarooBoy
SLIM'S LAST CHANCE Alex Enger & the Mayors, Mister Master, Cradleman, 9 pm
★ **SPACE NEEDLE** Sunset at SkyCity: Jason Coult, 6 pm
SUNSET TAVERN Kithkin, Fauna Shade, Fruit Juice
TIM'S TAVERN The Pop Cycle, Acme Band, Deep Channel, 9 pm, \$6
TRACTOR TAVERN Nikki Lane, The Western Shore
TRIPLE DOOR
MUSICQUARIUM LOUNGE Echo Devils: 9 pm, free
★ **THE TRIPLE DOOR**
THEATER The Handsome Family, Wildewood, 8 pm

JAZZ

EGAN'S JAM HOUSE Hopscotch, 7 pm, \$10/\$12
★ **ETHNIC CULTURAL THEATER** IMPFest VII: Steve Swallow, Chris Cheek, Bill Frisell, Cuong Vu, Ted Poor, Guests, \$20
TULA'S George Colligan & Theoretical Planets, Joe Manis, Nicole Glover, Jon Lakey, 7:30 pm, \$16
VITO'S RESTAURANT &

LOUNGE Jovino Santos Neto ♫, 8 pm, free

DJ

BALLROOM Rendezvous Friday: Guests, 9 pm
BALMAR 80's/90's Night
BALTIC ROOM Fundamental Fridays: Guests
BARBOZA Just Got Paid: Guests, free
CUFF DJ Night: Rotating DJs, 10 pm, free
FUEL DJ Headache, Guests
HAVANA Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho
LO-FI DUG: Rare Funk Dance Party: 9 pm, \$7
MAXIM'S DARQNESS: A Queer & Trans People of Color Party: 10 pm, \$5
MERCURY Gasp: JQ
NEIGHBOURS Absolut Fridays: DJ Richard Dalton, DJ Trent Von
PONY Beefcake: DJ King of Pants, Dee Jay Jack
Q NIGHTCLUB Icon Fridays: BlueEyedSoul: 10 pm
R PLACE Swollen Fridays: Swollen Friday: DJ E, 9 pm
★ **RE-BAR** Re-Locate at Re-Bar: 10:30 pm, \$10
RUNWAY CAFE Vinylaters! First Fridays at The Runway
TRINITY Playday: Guy, VSOP, Tyler and DJ Phase

CLASSICAL

★ **BENAROYA HALL** [UNTITLED] Series: Seattle Symphony, 10 pm

SAT 5/2

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BLUE MOON TAVERN Medicine Bows, Tuff-Shet, The Heels: Medicine Bows, Tuff-Shet, The Heels ♫
CLUB HOLLYWOOD CASINO Johnny and the Bad Boys, DJ Becka Page
CONOR BYRNE Sundog, Radar, The Good Wives
★ **CROCODILE** Buck 65, Astronautalis, 8 pm, \$15
EGAN'S JAM HOUSE Coty Hogue, Kat Bula, Aaron Guest, 7 pm, \$10
★ **EL CORAZON** Jlake E. Lee's Red Dragon Cartel, Zero Down ♫, Late September Dogs ♫, Tatarus
★ **FREMONT ABBEY** LeRoy Bell & His Only Friends
THE FUTURE Crown Larks, Hana & the Goose, Uncoined, 8 pm
HIGHLINE Attitude Adjustment, Deathraid, Toe Tag, 13 Scars: 9 pm
★ **JEFFERSON COMMUNITY CENTER** El Centro de la Raza's 10th Annual Cinco de Mayo Celebración: Duo Finelli, 4 En La Mira, Rolando Martinez, Guests
LO-FI Old Iron, Glose, Prison: 9 pm, \$8
★ **LOUIE G'S** Ektomorf, Massacre at the Opera, Beyond Theory, 8 pm, \$10
★ **THE MIX** Buttafuko, Kings of Cavalier, Reverend Bear
MONKEY PUB Slashed Tires ♫, Your Heart Breaks, iji
NECTAR Lusine, Manatee Commune, Pezzner ♫, Emerald Strata, 8 pm, \$12
★ **NEPTUNE THEATRE** Jeff Austin Band, Fruition, Poor Man's Whiskey, 8 pm, \$18.50/\$23.50
★ **NEUMOS** Young Fathers, Mas Ysa, Murder Vibes, 8 pm, \$15
★ **OBSIDIAN** Old Time Relijun, Kicking Giant
OWL N'THISTLE The Red Classic Rock Trio: 10 pm

THE HOMOSEXUAL AGENDA

BY ADRIAN RYAN



Drag Becomes Him

WEDNESDAY 4/29

JINKX-UMENTARY

Wednesdays are always tricky here at the Homosexual Agenda—a perilous in-between time where events can get utterly lost. It's the day that This Here Rag™ hits the streets, as they say, so it affords very little wiggle room to **prepare for the night's happenings**. There's barely time to sponge the questionable white stains from one's skinny jeans or even wax one's mustache! And, worse almost, what if the featured event sells out? Well, there's no point fretting over it: That's already happened to tonight's event, a showing of *Drag Becomes Him*, the world premiere of the long-anticipated Jinkx Monsoon documentary. The event includes the screening, live performances by the Lady of the Moment, onstage interviews, red-carpet reception, and gala after-party at Re-bar (10 pm, \$10, 21+). And the sold-out thing bears noting because I have been assured that there shall be a small handful of tickets available at the door for **the lucky and determined** (cross your fingers! Cross your toes!), and

besides: How in the name of all that is unholy could I possibly let it pass unmentioned? I ask you. *Cinerama, red carpet 6 pm/film 8 pm, \$20, all ages.*

SATURDAY 5/2

CUCCI'S CRITTER BARN

And now let us turn a beaded lash toward the world's newest Miss Bacon Strip, a curious and shocking (and apparently minty-fresh) creature called **Cucci Binaca**. Now, if you've ever crossed Cucci's queer path, and I'm guessing you have, you remember it: She's a rare **combination of unsettling, surreal, and unique**. According to Cucci, her new show will "be showcasing local drag talent that couldn't get booked anywhere else on a Saturday" (HA!), including Shelita Potroast, **Shitney Houston**, and Sparkle Leigh! Tonight is the very first installment, but the event already smacks of the weird, punky, funky vibe Seattle hasn't seen since (dare I say it?) our ancient and much missed Pho Bang? There's definitely something brewing here—something sick and weird and good. *Kremwerk, 8 pm, \$7, 21+.*

TUESDAY 5/5

OH SIXTY-NINE

The boxy, foxy dragster known as DonnaTella Howe is certainly one of the most irrepressible (and did I mention boxy?) queens in town, with new events popping up all over the damn place. Tonight she plucks that most venerable gay tradition out of the hands of blue-haired Catholics and big-ticket fundraisers, **bingo**, which seems to **exert some strange pull** over the minds of 'mos for some peculiar reason. (It CAN'T just be the O-69 thing... can it?) It happens every Tuesday henceforward, and special guests will arrive to dazzle and help the night along. *95 Slide, 7 pm, no cover, 21+.*

RENDEZVOUS Form Of, Hooves & Beak, San Juan, 9:30 pm, \$6

THE SHOWBOX Flight to Mars Benefit: 9 pm

SKYLARK CAFE & CLUB Swords for Arrows, Ichi Bichi ☿, Sci-Fi Fantasy Horror, 9 pm, \$7

SLIM'S LAST CHANCE The Fabulous Miss Wendy, estocar ☿, 9 pm

SOULFOOD COFFEEHOUSE AND FAIR TRADE EMPORIUM Soulfood Open Mic

SUNSET TAVERN The Weather, Navvi, Winnebago

TIM'S TAVERN The Stuntmen, Hell Camano

TOWN HALL Saturday Family Concerts: Mariachi Fiesta Mexicana, 11 am

TRACTOR TAVERN The Grizzled Mighty, The Young Evils, Ever so Android

THE TRIPLE DOOR THEATER Portland Cello Project, 10 pm, \$26-\$35

VICTORY LOUNGE Skates!, Hot Cops, Wiscon, Steel Curses, 9 pm

WAHE GURU Gurunam Singh Kirtan Concert

JAZZ

BRASS TACKS Triangular Jazztet, 7 pm, free

EGAN'S JAM HOUSE Jose "Juicy" Gonzales Trio

SEAMONSTER 6 Demon Bag: Sea Bop

TULA'S Marc Seales Quartet, 7:30 pm, \$16

VITO'S RESTAURANT & LOUNGE Pornadoes, The Tarantellas, 6 pm, free

DJ

ASTON MANOR NRG Saturdays: Guests

BALLROOM Sinful Saturdays: Guests, 9 pm

BALMAR Top 40 Night

BALTIC ROOM Crave Saturdays: McClarron, Swel

BARBOZA Inferno: DJ Swervewon, Guests

CORBU LOUNGE Saturday Night Live: DJ BBoy, DJ 5 Star

CUFF DJ Night: Rotating DJs, 10 pm, free

FADO IRISH PUB Fado Saturdays: DJ Doogie, free

FOUNDATION Progression Saturdays: Guests, 9 pm

HAVANA Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho

MERCURY Machineries of Joy: DJ Hana Solo, \$5

MOE BAR CAKE: DJ Mar\$ell, Shan tha Don

NEIGHBOURS Seattle Inferno Hotflash Prom: Powermix: DJ Randy Schlager, 6 pm, \$10

R PLACE Therapy Saturday: DJ Flo'w

REVOLVER BAR Jazz Brunch: Rob Femur, DJ Vice Diamond, 11 am, free

RUNWAY CAFE DJ David N, free

THERAPY LOUNGE Dance Yourself Clean: Guests

TRINITY Reload Saturdays: DJ Nug, DJ Kidd, Rise Over Run, Guests

THE WOODS Juicebox: Sean Cee, Blueyedsoul

CLASSICAL

BENAROYA HALL Yefim Bronfman Plays Beethoven

BLESSED SACRAMENT CHURCH Night Music: Tudor Choir, 7:30 pm

MCCAW HALL Ariadne auf Naxos: Seattle Opera

SUN 5/3

LIVE

AQUA BY EL GAUCHO Ben

Fleck, 6 pm, free

BARBOZA Tomten, Night Cadet, season of strangers

CAFE RACER The Racer Sessions, 7:30 pm, Free

CHOP SUEY Mo Brown & the Shit Downtown, Sir Coyler & his Asthmatic Band ☿, The Crush ☿, Bad Motivators

CROCODILE Waxahatchee, Girlpool, Knife Pleats, 8 pm, \$13

EL CORAZON Madrostr, Brain Dead, 7:30 pm

HIGHLINE Mechanismus 7 Year Anniversary Show Presents: Covenant, Voicecoil, Labrynth: 8 pm

KELLS Liam Gallagher

LITTLE RED HEN Open Mic Acoustic Jam with Bodacious Billy

NECTAR Tres de Mayo Celebration: Milonga, The Cumbrios, DJ Chilly, 8 pm

NEUMOS Owuor Arunga, Kore Ion, Otieno Terry, Black Stax ☿, Malice & Mario Sweet, 8 pm, \$10

SKYLARK CAFE & CLUB Katie Ekin, Old Radio, Henry Mansfield, 6 pm, \$5

SPACE NEEDLE Sunset at SkyCity: Emily Weston

STROUM JEWISH COMMUNITY CENTER (MERCER ISLAND) Ester Rada, 7 pm, \$20/\$25

SUNSET TAVERN John Moreland, Mike Giacolino, 8 pm, \$10

TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests

TRACTOR TAVERN Jakubi, The Bad Tenants, 8 pm, \$10

TRIPLE DOOR MUSICQUARIUM LOUNGE CRACKER FACTORY ☿

THE TRIPLE DOOR THEATER The Brian Nova Big Band, 7:30 pm, \$15

VICTORY LOUNGE Party

Like Thieves, Poor Me, 9 pm

JAZZ

THE ANGRY BEAVER The Beaver Sessions

DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, free

SEAMONSTER SpiceRack, Heavy Hitter

SEATTLE FIRST BAPTIST CHURCH Seattle Jazz Vespers

TULA'S Jim Cutler Jazz Orchestra, 7:30 pm, \$8

VITO'S RESTAURANT & LOUNGE Ruby Bishop, 6 pm, free, The Ron Weinstein Trio, 9:30 pm, free

DJ

BALTIC ROOM Resurrection Sundays: DJ Shane, Jade's Pain, 10 pm

CONTOUR Broken Grooves: Guests, free

CORBU LOUNGE Salsa Sundays: DJ Nick, 9 pm

HOLLOW EARTH RADIO Hollow Earth Radio Presents: Party Line T-Shirt Party: 8 pm, \$5

NEIGHBOURS Noche Latina: DJ Luis, DJ Polo

PONY TeaDance: DJ El Toro, Freddy King of Pants, 4 pm

R PLACE Homo Hop

RE-BAR Flammable: DJ Wesley Holmes, Xan Lucero

CLASSICAL

BENAROYA HALL Yo-Yo Ma, Seattle Symphony, 2 pm

BRECHEMIN AUDITORIUM Music from the War to End All Wars

MCCAW HALL Ariadne auf Naxos: Seattle Opera, 2 pm

TRINITY PARISH CHURCH Ave Renaissance Women's Choir & New Baroque Orchestra: 3 pm, free

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WED 4/29 **301000111111!**
THU 4/30 **hi-queen!**
FRI 5/01 **SHENANIGANS**
SAT 5/02 **mooseknuckle**
SUN 5/03 **4PM: the world's tightest bodysuit**
MON 5/04 **FRUIT**
TUE 5/05 **I HATE KARAOKE!**

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THURS MAY 28TH @ SHOWBOX SODO

STREETLIGHT MANIFESTO
DAN POTTHAST, SYCAMORE SMITH

ALL AGES (BAR W/ ID) - 8:30 PM
\$21.50 ADVANCE / \$25 DAY OF SHOW

U&C: 5/16 EMILY HELLER @ ECLECTIC THEATER

DATA BREAKER

BY DAVE SEGAL

THURSDAY 4/30

THE SOFT-CUSHIONED HOUSE AND DISCO OF DARIUS AND THUGFUCKER Studio 4/4 goes international again with Darius and Thugfucker, who hail from France and Iceland (via New York), respectively. Darius works in that **lubricious and sometimes lucrative nexus** where vocal-centric house and disco conjugate. He creates lush tracks that solve the sort of heart-on-sleeve, dance-romance equations that Daft Punk failed to do on their disappointing *Random Access Memories* album. It may shock you to learn that Thugfucker (Greg Oreck and Holmar Filipsson) sound little like what their name would lead you to expect, i.e., XXX-rated trap, gabber, or gangsta ambient. Rather, this far-flung duo pump out **heart-melting, feel-good vibes** on the decks, favoring cosmic-disco glides and deep-house throbs. If you don't get lucky at this show, you're probably a daft punk. With **Kadeejah Streets** and **Kinjo**. *Q Nightclub*, 9 pm, \$10 adv, 21+.

FRIDAY 5/1

BRIGHTEN YOUR NIGHT WITH CASSEGRAIN'S BLACKENED TECHNO Speaking of getting international, MOTOR is bringing in Berlin-based headliner Cassegrain (Alex Tsiridis and Hüseyin Evirgiren) for its 24th edition. Keeping with the MOTOR tradition, they make an engrossing brand of hardware-generated techno that **drills downward with pitiless gusto**. Funny how music that's so dark can brighten up your life with the power of a hundred klieg lights. The rest of the lineup consists of live performances by MOTOR regulars P L L (Brain Fruit's Chris Davis) and Patternmaster (Brain Fruit's Jonathan Carr), and DJ sets by Dr. Troy (Medical Records boss and a **keen selector of brooding techno** and minimal



synth music) and Nick Carroll (promoter with secondnature and an intelligent appreciator of all permutations of techno). *Kremwerk*, 9 pm–4 am, \$8 early bird/\$10 before 10 pm/\$12 after, 21+.

SATURDAY 5/2

KORG BLIMEY, EMERALD STRATA'S DEBUT LP IS SPLENDID Tonight, Seattle duo Emerald Strata—the prolific producer Vox Mod (Scot Porter) teaming with 5H1F7Y (Taylor Dahlberg)—celebrate the release of their debut album, *BPM*. Together since 2008, Porter and Dahlberg got down to the serious business of cutting this Emerald Strata record with a couple of Korg synthesizers in 2013. “We sought to create a **sprawling epic of futuristic city beats** and sounds, all dictated by matching the BPM on our respective machines,” Porter recounts. “From there we created music simultaneously in a true symbiotic fashion.” The result is a vibrant collection of rhythmically complex and **melodically rich tracks in the vein of UK IDM twosome Plaid**. The Seattle area is teeming with electronic duos now, and Emerald Strata have just jetted to near the summit of the pack with the glittering, optimistic *BPM*. With **Lusine**, **Manatee Commune**, and **Pez-zner**. *Nectar*, 8 pm, \$12 adv/\$15 DOS, 21+.

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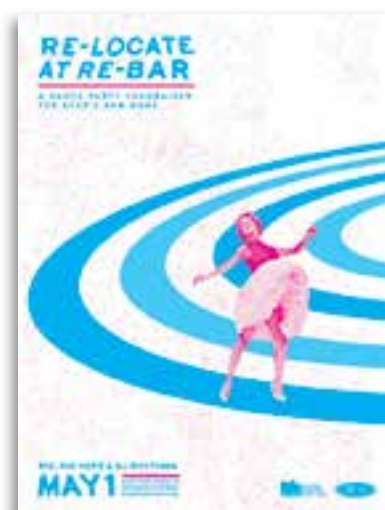
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FILM



MAUDE Come for the feminism, stay for the laughs.



What I Learned About Feminism from Binge-Watching All Six Seasons of *Maude*

BY IJEOMA OLUO

I must admit that before I received the recently released box set of the 1970s sitcom *Maude*—aka “Television’s First Feminist”—I’d seen only a few clips of the iconic show. While Bea Arthur’s other

masterpiece, *The Golden Girls*, is still in heavy syndication (as it should be, because every single episode is a goddamn national treasure), *Maude* has not had the same lasting popularity. Despite being frequently referenced as the first real feminist sitcom on American television, *Maude* is not easily found on your television screen these days.

Being the dedicated feminist (and even more dedicated Bea Arthur fan) that I am, I spent the entirety of the last week watching every single episode of all six seasons of *Maude*. In case you were wondering, that’s 19 DVDs and approximately seven billion hours of Bea. Not that I’m complaining. For the last week, I have lived and breathed second-wave feminism.

Here’s what I learned:

Average-Looking Middle-Aged People Have Sex. With Each Other. Like Maude and her husband, Walter, almost everyone on this show is in at least their late 40s. Like, *really* in their late 40s—not like today’s older stars, who are only allowed on camera if they promise to visibly age at one quarter the rate of us mere mortals. They have wrinkles and poochy bellies. Their hair is turning gray and they dress like my grandparents. And they have sex, with each other. Nobody thinks this is weird or gross. It’s just a natural part of their intimate relationships. It’s downright freaky, I tell you.

Rape Is Really Bad. Unless You Have a Good Reason. Even in the 1970s, people recognized the rape epidemic in American

society. Every few episodes of *Maude*, a woman in the show is either running away from a rapist or confronting a former attacker. It’s easy to see that the women who were assaulted were clearly traumatized by these encounters. It’s no laughing matter. Unless the dude had a really good reason for trying to rape you. Then it’s hilarious. Let’s say

when you were in college, you had to kick out a car window to escape an attacker. Decades later, when that attacker shows up at your door, you would likely be very angry and afraid. You might even yell at your attacker and finally let him know how much pain he caused you and what a despicable human being he was. But if your attacker informs you that he had a really good reason for trying to force himself on you—like the fact that you were totally hot—those years of pain would just melt away. You would blush and bask in the knowledge that you are so attractive that you force men into violating your personal boundaries. Curse your damned sex appeal! Hardy har har.

Walter’s best friend, Arthur, is a rapist. He cooks dinner for Vivian (Rue McClanahan) and attacks her. She runs screaming to Maude’s house with her clothes literally ripped off of her body. This is terrifying. Oh, but it’s cool, because Arthur was overcome with feelings for her. This happens in season two, and we have to go four more seasons pretending that Arthur didn’t violently attack a woman. Fuck you, Arthur. You are not forgiven.

Men Are Pants-Pooping Babies. Probably

one of the biggest lessons I’ve learned from *Maude* is that whining about every little thing a woman does that doesn’t benefit male comfort was not invented by MRAs. The complete inability to adapt to any amount of change is apparently hardwired in male DNA. Every man on *Maude* is constantly in the middle of a flop-on-the-ground fit over something. Don’t want to wear a wedding ring? Yell like a giant 4-year-old. Was your wife at work too late to make you dinner? Demand she quit. Get cut from the community play? Have it shut down! Wife miss your awards banquet? Break all her dishes. The accomplishments of second-wave feminism seem even more amazing when you realize that it was all done while feeding, cleaning, and comforting the entire population of adult men.

Every Woman Fears Becoming Fat and Ugly More Than Death (and Definitely More Than Rape). I thought ’70s feminism was all about freeing yourself from the traps of the patriarchy like conventional beauty standards. Boy was I wrong!

What good is the right to work if you look like a fatty while doing it? If you aren’t spending at least 20 percent of your day obsessing over your face in the mirror, 10 percent fawning over compliments on your sex appeal, 15 percent feeling sorry for women who were born ugly, and another 10 percent judging women who got fat, you’re doing feminism wrong.

Everyone Totally Knew How Racist White Liberals Are. We’ve been patting ourselves on the back for calling out privilege and racism in progressive movements with hashtags like #SolidarityIsForWhiteWomen, but apparently this was something everyone figured out decades ago and then... forgot, I guess? In fact, it was so well-known in the ’70s that even *white people* joked about it—and not in the shitty “hipster racism” way you see now (I’m talking to you, Tina Fey). Maude Findlay is offensively ignorant, patronizing, and bigoted when it comes to race and class. She is White Feminism incarnate. Some of the biggest laughs of the show are in watching Maude make a complete ass of herself in her attempts to “save” those she views as less fortunate while everyone else is all “*White*

people. *Amirite?*” It would be really awesome if we could be as honest about racism in our modern-day progressive movements.

Abortion Isn’t a Huge Deal. *Maude* is one of the few shows to honestly portray what so many women know: Abortion is not usually the traumatizing experience full of pain and regret that so many would lead you to believe. When Maude finds herself unexpectedly pregnant in her late 40s, she struggles with the decision of whether or not to have an abortion. While “Maude’s Choice” stirred up a ton of controversy when it first aired, what really struck me about this two-part episode is the honest simplicity of it all. Yes, there is enough drama to stretch her decision over two episodes as Maude struggles to rectify memories of the dangerous, illegal, back-alley abortions of her youth with the reality of safe and legal current abortion services. But in the end, Maude decides to do what is best for her and her family—have an abortion.

Minimal tears are shed in the decision, and by the next episode, Maude and Walter are fine. This is honestly what it’s like for many women who have abortions. My only caveat is that the show doesn’t address the economic privilege Maude enjoys to be able to afford an abortion. Many women did not (and still don’t) have the funds to even make that choice. Nobody wants to find themselves in the position to have to make such a decision, but abortion is in reality a fairly simple medical procedure that the vast majority of women completely recover from, both physically and mentally. I wish we were this honest about abortion in television today.

My last week immersed in the lives of upper-middle-class progressive liberal life in the ’70s was an intense experience. While there is a lot in *Maude* that would cause the modern-day feminist to shudder (like its very lenient attitudes on rape and domestic violence), those scenes further highlight what *Maude* shows so well, that women in the ’70s had to fight for everything. While sexual assault and domestic violence are still huge problems that women face every day, the fact that a show in which a rapist could excuse his actions by saying that the woman was just too gosh darn attractive was considered *progressive* sheds light on how far forward feminists have had to move this discussion over the decades. Watching the women on *Maude* battle for the right to keep their maiden names, to

work outside of the home, and to handle their own finances is a good reminder of how many of our freedoms we owe to previous generations of feminists.

Come for the feminism, stay for the laughs. *Maude* is a show that, to this day, is *very funny*. Norman Lear’s fearless writing combined with Bea Arthur’s wry comedic delivery as Maude, Rue McClanahan’s pitch-perfect portrayal of Maude’s goofy airheaded best friend Vivian, and Conrad Bain’s delightful portrayal of Vivian’s hopelessly out-of-touch husband are unrivaled to this day. *Maude* is the type of comedy that has you laughing over a simple facial expression right along with one of Maude’s scathing one-liners. It is a show that can respectfully tackle issues like mental illness and alcoholism, while still appreciating the simple comedy of a well-timed pie in the face. Perhaps the most lasting legacy of *Maude* will be to show how smart, hilarious, endearing, and thought-provoking leading women on television can be. ■

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★ IN COUNTRY

In Country is excellent. Filmmakers Mike Attie and Meghan O'Hara had the good fortune to encounter a perfect subject—a Vietnam War reenactment society in rural Oregon—and the good sense to not botch the documentary that was waiting to be made about it. It's a film that adds to our growing picture of the seemingly irreversible psychological effects of military combat. Most participants are members of the military or veterans, for whom the scenes of war have become ingrained over the span of several tours of duty. When on leave, they choose to spend their time replaying these scenes, and the question becomes: Is this an obsession or an exorcism? Take this

scene: A veteran of the South Vietnamese Army, while in the reenactment, manages to capture two members of the Vietcong. As he leads them back to his encampment, he yells at them in Vietnamese "Walk faster!" and "Hands up!" We viewers have the benefit of subtitles, but in all likelihood, those two men portraying the captives—white actors in full costume—had no idea what he was saying as they were marched back. And here we are, in Oregon. Try to wrap your mind around all those layers. (KRISHANU RAY) SIFF Film Center, Fri 4, 6 pm, Sat-Sun 2, 4, 6 pm.

★ MAN FROM RENO

This post-neo-noir is directed by Dave Boyle and stars Ayako Fujitani, who plays a celebrated Japanese writer, Aki Akahori, hiding from her fame in a cozy San Francisco



THE DEVIL, YOU SAY!

Attention, everybody! I have a new addiction this week, and... no, it's not cocaine. My new addiction is... no, it's not rough sex. My new addic... NO, IT'S NOT STRANGLING KITTENS! JESUS, YOU PEOPLE! I haven't strangled a single kitten since I was forced to defend myself against Jeffrey Dahmer's kitten—which totally deserved it, by the way! My new addiction is the Netflix **superhero series** *Daredevil*, and it's totally disrupting my life (which may or may not involve cocaine, rough sex, and not kitten strangling).

Now as you know, I'm a very busy person. I have a day job (writing about terrible television) and a night job (**watching terrible television**). Because if I don't watch the terrible television, and then tell you *not* to watch it, then you're going to watch it, and then who's going to sell me cocaine, give me rough sex, and not provide kittens for me not to strangle?

That's why I have to squeeze in good television whenever I have a spare second. Example: I recently attended a neighbor's party. (It's a good idea to attend neighbors' parties, because then they're less likely to call the cops when they hear screams coming from your house.) Anyway, they were drinking wine, laughing, and **cooing over some doorknob who was featured on Fresh Air**, when I excused myself to go to the bathroom. But instead of doing a bump of coke, I slipped out the window, ran to my house, and watched an entire episode of *Daredevil*. Then an hour later, I slipped back into the neighbor's house,

rejoined the party, and *no one even knew I was gone*. Naturally, this pissed me off, so I overturned the snack table and stormed out. Which means I got to watch TWO episodes of *Daredevil* that evening!

So why am I so jacked up on *Daredevil*? Because unlike ABC's squeaky-clean *Agents of S.H.I.E.L.D.*, Marvel's *Daredevil* is on Netflix—which doesn't need to conform to the broadcast networks' sense of faux morality. That's not to say it has rough sex—it doesn't. (BOOOOOOOO!) However, it does have a dark, violent streak and **a realistic amount of potty talk**... which, for a Marvel product, sets it far apart from the crowd.

But the differences go even deeper. While many of Marvel's current projects (*Agents of S.H.I.E.L.D.*, *The Avengers*, *Captain America: Winter Soldier*) explore Americans' distrust of our government, *Daredevil* drills down to the microcosm. Rather than fighting marauding aliens trying to destroy the planet, this blind superhero (played by a terrific Charlie Cox) is too busy **defending his neighborhood from corrupt gentrification**. But even the gentrifying crime lord (Vincent D'Onofrio, who should get a goddamn Emmy) knows the difference between himself and his violent masked enemy is paper-thin. And it's this darkness, this complicated morality (as well as the brilliant acting, smart scripting, and gorgeous cinematography) that separates *Daredevil* from the squirts of geekiness that currently dominate the genre.

And THAT is why I'm putting cocaine, rough sex, and my neighbors' parties temporarily aside to **get a fix of my newest addiction**... which is *Daredevil*! And NOT strangling kittens! (Seriously, shut up about that—I may want to adopt someday!) ■

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hotel. A mysterious man enters her life, and turtles mysteriously appear in her toilet tank, and the mystery of a suitcase is deepened when it is stolen. More and more strange things happen to her and also a sheriff (Pepe Serna) investigating a murder. The leading reason to recommend *Man from Reno*, an altogether solid work, is Fujitani's performance, which is flawless. Every minute she spends on the screen is pure gold. You believe everything about her. She is a glamorous, smart, world-weary, and cosmopolitan writer who just happened to fuck the wrong man one night. (CHARLES MUDEDE) **Northwest Film Forum, Thurs-Sun 8 pm, Mon 3, 8 pm.**

★ PURPLE RAIN

This presentation of Prince's grand and strange creation is framed within a screening series called "Movies in Black & White," which hosts discussions about race with each film. This week's panelists are podcaster Jason Lamb and comedians Amy Miller, Anthony Robinson, and Mitch Mitchell. **Central Cinema, Thurs April 30 at 8 pm.**

SEATTLE TRANSMEDIA & INDEPENDENT FILM FESTIVAL

Formerly known as Seattle's Truly Independent Film Festival, the locally grown festival retains its interest in zero budget local creations but now expands its purview to include transmedia projects that seek to redefine the nature of cinema (often through installations and nontraditional presentation). **Grand Illusion, Wing-It Productions, and LUCID Lounge. May 1 through May 9.**

NOW PLAYING

ADULT BEGINNERS

There are worse comedies than *Adult Beginners*, but only so many that are less funny. On the plus side, producer-turned-director Ross Katz's theatrical debut reflects the current economic climate, so it may play better in the future as a snapshot of 2015. Nick Kroll (*Kroll Show*) plays Jake, a Manhattan entrepreneur who invents a Google Glass-like device for which he solicits funds from friends (Joel McHale, Mike Birbiglia) in hopes that it will make them rich. Beyond the fact that the world already has enough Glassholes, his plan fails spectacularly. With nowhere else to go, he moves in with his pregnant sister, Justine (Rose Byrne), her husband, Danny (Bobby Cannavale, Byrne's real-life partner), and a 3-year-old who is so rambunctious that a child psychologist might be in order. Since money is tight, they're installing sconces to make their suburban home more attractive to buyers, leading to repetition of the word "sconce" as an especially clunky punch line. And so it goes until the end, by which point Jake has been sufficiently humbled. The actors hit their marks, but Katz fails to exploit their best qualities (Cannavale, in particular, can be hilarious given better material). Those who crack up at the word "sconce," however, have a real treat in store. (KATHY FENNESSY) **SIFF Cinema Uptown, Fri 5:10, 7:15, 9:30 pm, Sat-Sun 12:15, 3, 5:10, 7:15, 9:30 pm, Mon-Tues 5:10, 7:15, 9:30 pm.**

★ CLOUDS OF SILS MARIA

Those who are familiar with the films of the great French director Olivier Assayas will receive useful information from the place I locate his latest feature, *Clouds of Sils Maria*, in the body of his previous work: It's somewhere between *Irma Vep* and *Late August, Early September*. The first is about the state of cinema; the second is built and feels like a deep novel. In *Clouds*, the director takes a look at the state of 21st-century Hollywood—it's dominated by superheroes and green screens. The story, which concerns a very close relationship between a famous but aging French actress (Juliette Binoche) and her young and snappy American personal assistant (Kristen Stewart), unfolds with the grace and intellectual momentum of a novel—the film even has chapters and an epilogue. *Clouds* also has many, many beautiful scenes and sequences. While watching, you feel like you are breathing the special air of the rich and famous. You walk with them up and down the Alps, you dine with them at posh restaurants, you sit with them in first class. Assayas knows the elite region of entertainers inside and out, and Stewart's performance will make you see her beyond the horrors and stupidities of the *Twilight* series. (CHARLES MUDEDE) **Seven Gables, Fri 4:30, 7:10, 9:45 pm, Sat-Sun 1:50, 4:30, 7:10, 9:45 pm, Mon-Tues 4:30, 7:10, 9:45 pm.**

★ EX MACHINA

This is the near future. A sleek black helicopter flies toward a place that looks like the Arctic. Miles upon miles of hills

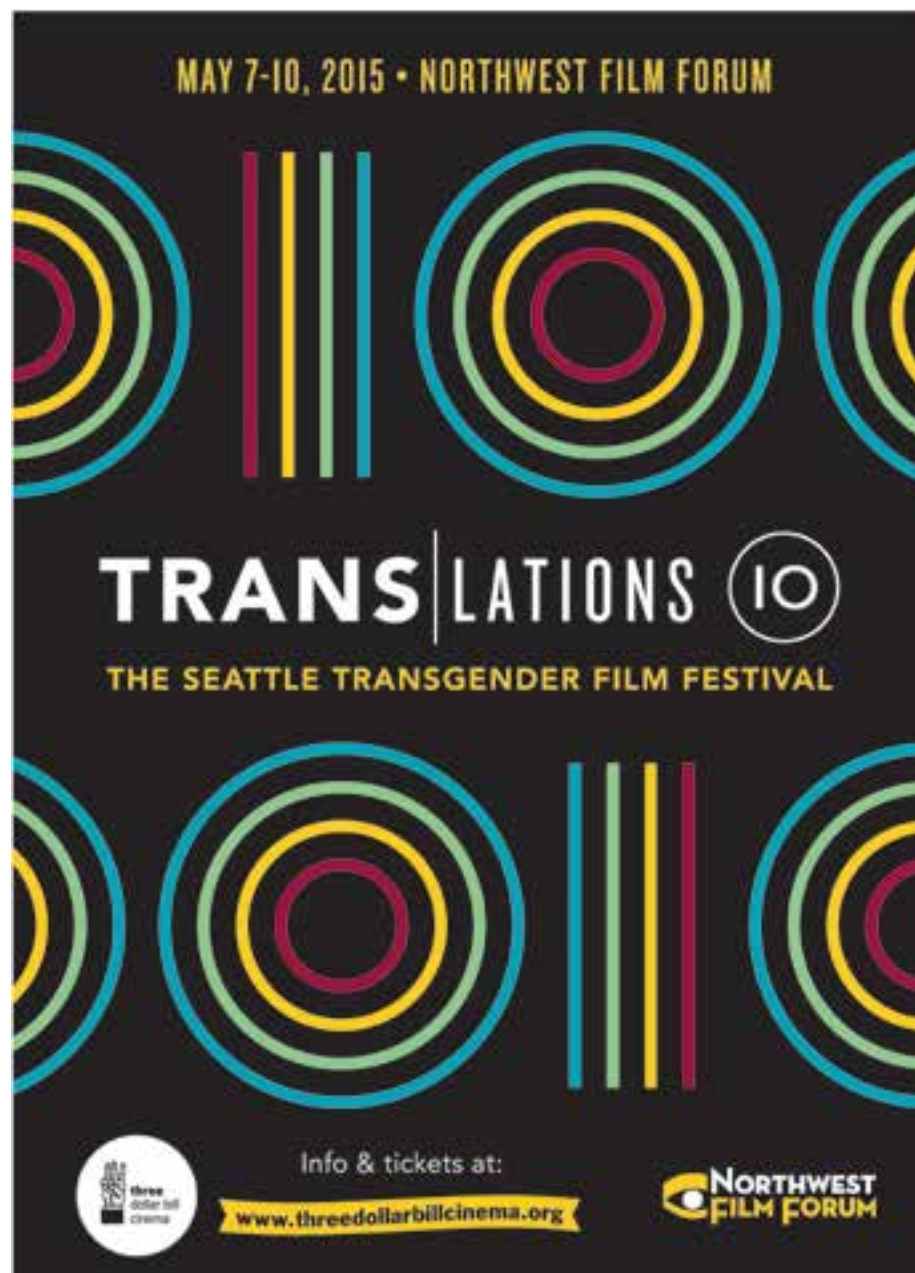
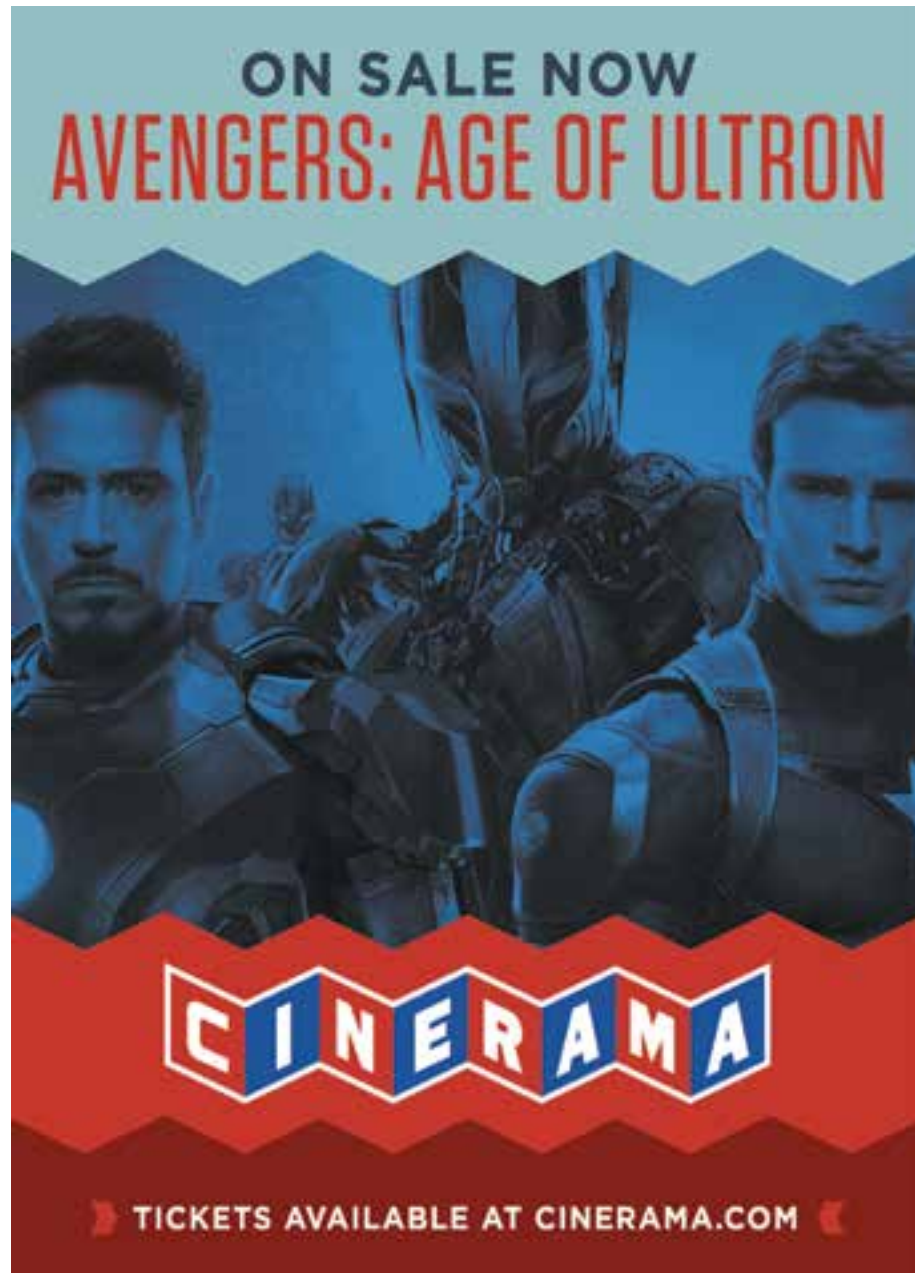
and fields are covered in ice and snow. There is only one passenger in the helicopter; he is a young employee, Caleb (Domhnall Gleeson, who in this film looks like a young Bill Gates, and with good reason), of a huge internet corporation that's very much like Facebook. It is, in fact, called Bluebook (a name based on a book of lectures delivered by the early-20th-century philosopher and logician Ludwig Wittgenstein). In a competition, Caleb has won the honor of meeting his boss, Nathan (rising star Oscar Isaac), a man who has amassed the kind of fortune that can buy the whole Arctic and who has plans for his employee. Caleb soon learns that his boss is developing a robot, Ava (Alicia Vikander), with the power of self-awareness. But the trillionaire wants to be certain about his creation (which is top secret and the next big thing that will change human history and make him yet another trillion bucks). He wants proof that it is as self-aware as a human. It is Caleb's job to determine the extent, depth, and realism of the robot's self-awareness. He begins performing tests on the beautiful Ava, which unlike the beautiful Rachael in *Blade Runner* is aware that it is a robot, created by a human. I very much doubt that the year will produce a better sci-fi film than *Ex Machina*. It has a solid plot with a pace that is not slow but not at all fast. Every word matters in this film: Not a look, movement, or sequence is wasted by first-time director Alex Garland. And it all leads to an impressive conclusion that's not so much about the future but about what it really takes to stage a revolt against your masters. The break (or, to use the language of Foucault, the rupture) has to be brutal and total. For the effective beginning of a new world, nothing of the past must be preserved. (CHARLES MUDEDE) **Various locations.**

MISERY LOVES COMEDY

The concept for this documentary couldn't be simpler. Though it seems to be de rigueur these days, actor-director Kevin Pollak (*Kevin Pollak's Chat Show*) eschews film clips, pop songs, and animated sequences in favor of talking heads. Instead, he asks more than 60 subjects about comedy and organizes their comments by theme, like "Hey, Look at Me" and "Bombs Away" (Pollak never appears on screen, though a few of his questions made the cut). That description suggests a clown car full of stand-ups, except he also incorporates directors (James L. Brooks, Jason Reitman), dramatic actors (Tom Hanks, William H. Macy), and even the children of comedians, like Freddie Prinze Jr. and Kelly Carlin-McCall, the daughter of George Carlin. Further, he doesn't limit himself to America, but folds in folks from Britain (Steve Coogan), Australia (Jim Jefferies), and New Zealand (Jemaine Clement). The array of speakers leads to a range of responses, and he doesn't avoid the darker stuff, like depression, drug addiction, and suicide. Because he packs the film as tightly as the star-studded *The Aristocrats*, none of these issues receive in-depth exploration, but it's more of a survey than a psychoanalytic exercise. As for the title, it's a question rather than a conclusion. Not all comedy springs from misery, but all comedians share a desire for affirmation. Though it makes for a less-catchy title, nothing loves comedy quite like insecurity. (KATHY FENNESSY) **Sundance Cinemas, Fri-Tues. For complete schedule and showtimes, see thestranger.com/film.**

THE SALT OF THE EARTH

French Brazilian photographer Sebastião Salgado came to the attention of director Wim Wenders (*Buena Vista Social Club*, *Pina*) through a photograph of a blind Malian woman. Her face partly shrouded by a head covering, her exposed eye looks like a faceted jewel—not ugly, but strange and beautiful. In his narration, Wenders, who bought a print, says it still moves him deeply. That exchange led to a friendship, which led to this Oscar-nominated documentary. Wenders and codirector Juliano Salgado, Sebastião's son, track Salgado's career from social photography to nature photography in an uncritical portrait filled with majestic, painterly images. Aside from his formidable technical skills, Salgado, a former economist, appears to have the patience of a saint, since all of his projects have taken years, including the reforestation of his grandfather's Brazilian farmland. Wenders never mentions money, even though some of Salgado's books sell for as much as \$10,000, but the man has spent most of his life photographing the world's poorest people, so it's hard not to wonder if he ever felt guilty that he had so much when they had so little, or maybe he thinks of himself more as an altruist than an artist, since he's helped to share their plight with the world. The matter goes unaddressed, which leaves this stunning-looking film feeling a little incomplete. (KATHY FENNESSY) **Guild 45th, Fri 4:45, 7:20, 9:45 pm, Sat-Sun 2:15, 4:45, 7:20, 9:45 pm, Mon-Tues 4:45, 7:20, 9:45 pm.**



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 In re:
Deborah West, Petitioner
And Abdourhame Bangoura, Respondent.
 No. 15-3-02324-5KNT
 Summons by Publication (SMPB)
TO THE RESPONDENT: Abdourhame Bangoura

1. The petitioner has started an action in the above court requesting that your marriage or domestic partnership be dissolved.

3. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 15 day of April, 2015), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPF DR 01.0300, Response to Petition (Marriage). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 4/10/15

Deborah West
 Signature of Petitioner or Lawyer/WSBA No.

File original of your response with the clerk of the court at
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Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

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BUZZED BEAUTY

Buzzed, black haired beauty with glasses rode E Line from Denny to Greenlake, noticed you before we got on @5 PM, nice smile when you got off. Me: tall, older, bi-colored nails. You're adorable, get to know each other? **When: Saturday, April 25, 2015. Where: Denny Triangle. You: Woman. Me: Man. #921072**

CORGI GUY

Passing by on the #40 bus near 5th and Bell. You were walking your cute as hell corgi. You: Backwards hat, beard, flip flops, green shirt. Cute dude. Beer and corgi date? **When: Thursday, April 23, 2015. Where: 5th and Bell. You: Man. Me: Woman. #921071**

PULLED ME OVER, 1-5 NORTHBOUND

You're the cop that pulled over a cute girl that didn't have any registration, proof of insurance, outdated tabs since 2008, oh boy and what else. The flood light isn't the most flattering, but you are hot! Can we date? **When: Wednesday, April 22, 2015. Where: On the side of the road 1-5 Northbound. You: Man. Me: Woman. #921068**

EAST SIDE SAFEWAY STOCK BOY

Our eyes met, a smile shared, the energy felt was undeniable. I hope you see this, because if you do, you'll know who you are. Let's add words to this connection. **When: Monday, April 20, 2015. Where: Juanita Safeway in Kirkland. You: Man. Me: Man. #921067**

RED APPLE BATTERY JUMP

You needed a jump and I wished I knew how to open my hood. Even more I wished I gave you my card in case you needed roadside assistance again! :) **When: Saturday, April 18, 2015. Where: Red Apple on Jackson St. You: Man. Me: Woman. #921066**

PFI AND SHARED FETA

You were with your mom at Big John's PFI Monday, April 20th buying fascinating beans. We bought the same gouda, and shared Bulgarian feta. We should make quesadillas. **When: Monday, April 20, 2015. Where: Big John's PFI. You: Man. Me: Woman. #921065**

TOP KNOT AT ADD-A-BALL

You were at Add-a-ball Saturday night. You are so handsome. We kept on smiling but neither of us said anything. That was silly of me. Lets try again soon. **When: Saturday, April 18, 2015. Where: Add-a-ball. You: Man. Me: Woman. #921064**

DINNER FOR 1 AT LINDA'S

You forgot avocado on my burger on my birthday when I was by myself. You offered my whole meal for free. This was last November and I haven't forgotten. Dinner on me? You- waiter, dark hair, a couple tattoo's, Keanu Reeves lookin. **When: Saturday, April 18, 2015. Where: Linda's Tavern. You: Man. Me: Man. #921063**

HEY, ORANGE NAIL POLISH

You rolled up real cool and calm to bum a cigg from me in alley. I should have smoked a bowl with you and your friends! lets meet again **When: Friday, April 17, 2015. Where: In the alley by the 5 point. You: Man. Me: Woman. #921062**

EL BORRACHO, TATTOOED BEAUTY

El Borracho tonight in Ballard. Sexy black dress, tattoos on your arms, black hair pinkish bangs. Looked like you were on an awkward first date? You are absolutely beautiful, I was praying for an opportunity to talk to you. **When: Thursday, April 16, 2015. Where: El Borracho Ballard. You: Woman. Me: Man. #921061**

BLONDE BOMBSHELL SINGER NORTH CITY TAV

Hi Kate-Hated to leave Saturday night but I had to take my friend to Everett. You were getting ready to sing 'hit me with your best shot' I'm John. I sing too, lets harmonize! **When: Saturday, April 11, 2015. Where: North City Tavern. You: Woman. Me: Man. #921058**

CLEVER TROUSERS

When I saw you I was electrified, which was fitting considering your lightning bolt shirt. The sincerity of your smile really spoke to me. Ceviche sometime? **When: Sunday, April 12, 2015. Where: smarty pants, georgetown. You: Man. Me: Woman. #921057**

WELCOME TO SEATTLE GRACE

Thanks for the help - your cheery smile made my day. You're invited to drinks if you like. **When: Saturday, April 11, 2015. Where: Downtown Nordstrom Clinique. You: Woman. Me: Man. #921056**

DAWN WITH A W

Dawn. You were adorable at La Spiga Saturday night, but it felt presumptuous asking for your number. Perhaps you are reading this? **When: Sunday, April 12, 2015. Where: La Spiga. You: Woman. Me: Man. #921055**

GLANCE AT TACO DEL MAR?

Northgate TDM. Me: a black sweater, grey dress, black leggings. White, shortish, red hair. With my teen. You: with your friend, seated by the south door. Short dark hair. Wearing a moss-green t-shirt, jeans. What shoes were you wearing? **When: Saturday, April 11, 2015. Where: Northgate Taco del Mar. You: Man. Me: Woman. #921054**

FOUND YOUR DREADLOCKS

I found a pile of dreads onstage at the Highline after the Bell Witch show. I took them home, washed them, and have started a hair doll. I need to know whose head they came from to complete the spell. **When: Friday, April 3, 2015. Where: The Highline. You: Man. Me: Woman. #921050**

BEAUTY AT BUFFALO EXCHANGE

The day before Halloween, you told me you were going to be a witch; I wanted to be Spiderman. I just walked in and, finally, saw you again. You're gorgeous, petite with black/red hair. Me: wearing leather jacket, wanting to take you out. **When: Tuesday, April 7, 2015. Where: Buffalo Exchange UD. You: Woman. Me: Man. #921048**

WE MET AT REIONEASTER

We met at REI on Easter, I asked to play with your adorable blue heeler. She was deaf but she responded to her sign (floppy ear). My opening line was talking to you about stoves (such an REI move). **When: Sunday, April 5, 2015. Where: REI. You: Man. Me: Woman. #921047**

106 STOP GEORGETOWN

Red boots and glasses. I had glasses and a blue jacket. Both reading books on the bus. I said a quick hi today. Want to grab coffee? **When: Thursday, April 2, 2015. Where: Georgetown. You: Woman. Me: Man. #921046**

CUTE CHEF @ ROCKCREEK!

Let it slip to my friend that you were cute; she'd passed it on to the bartender, and down the grapevine it went. Next thing I know, we're getting desserts. I gave you my number. You should use it. **When: Friday, March 20, 2015. Where: RockCreek. You: Man. Me: Woman. #921043**

72E SOUTHBOUND 4/1

GODDAMIT U long gray haired nose-pierced stocking clad hi-tek backpack goddess. Me: sweaty black shirt glasses and stealing glances. Stoner guy was yelling about how stuffy it was. U off at 45th and my heart dropped. I'll be back **When: Wednesday, April 1, 2015. Where: 72E Roosevelt. You: Woman. Me: Man. #921041**

CAFE, NORTH BALLARD

You: blond- ish, short- ish. No dog this time... Me: usually in a hat.. I'm sure we've chatted, but I'd like the chance to make a proper introduction. **When: Sunday, March 29, 2015. Where: standing in line at the cafe. You: Woman. Me: Man. #921040**

JAMES LOOKING FOR ELLIE

When: March 8 (Sun) @ SAAM & then March 13 (Fri) @ SAM Remix Me: James- bearded gallery-goer You: Ellie(spelling?)- recent Seattleite from Israel You don't always meet someone who seems like a good friend before you meet them. **When: Sunday, March 8, 2015. Where: Seattle Asian Art Museum then Spring SAM Remix. You: Woman. Me: Man. #921039**

"MAYBE HE'S YOUR WING-MAN"

I see you on occasion at the dog park I frequent, we chat a bit but just socially gibberish not in any way that feels like either of us wants to get to know the other in any deeper capacity. **When: Monday, March 30, 2015. Where: West Seattle. You: Transsexual (female to male). Me: Man. #921038**

BUS 49 PIKE & BOYLSTON

Me: green beanie, front seat. You: brown hair, said I'm cute JUST TOO quietly while exiting. Cursed my reaction time+got off to jog back, but you had vanished like the ghost of a promise that my life could be better. **When: Sunday, March 29, 2015. Where: Bus 49 near Broadway. You: Woman. Me: Man. #921036**

LINK FRIDAY NIGHT MARCH 27

YOU: Blonde hair (almost white). I saw you sitting a few seats ahead of me, and you had cute, pink toenails in sandals. ME: Goatee, grey hoody. I was bobbing my head, listening to music, sitting in the very back. **When: Friday, March 27, 2015. Where: LINK. You: Woman. Me: Man. #921035**

FLIGHT BRUSSELS/LONDON TO SEATTLE

We were both working on that trip. I complimented you on your ink. Fell in love with your baldy appearance. It has been almost a year now. I want to be completely unprofessional with you! **When: Monday, September 1, 2014. Where: Flight. You: Man. Me: Woman. #921034**

HALES ALES BAR CONVERSATION

We talked about everything from relationships to our ancestry but never got to exchange numbers since I had to run and felt awkward asking you in front of my friend. Did you confirm whether you are related to King Magnus? **When: Friday, March 27, 2015. Where: Hales Ales Fremont. You: Man. Me: Woman. #921033**

BESPECTACLED BIKE MESSENGER BABE

Spotted you near downtown on Yesler. Red bicycle. Delivering something. You had glasses, dark hair, a neck tattoo, and what looked like a robot tattoo on your lower leg. Just wanted to let you know you looked really pretty. **When: Saturday, March 28, 2015. Where: Downtown. You: Man. Me: Woman. #921032**

DRIVING UP 1ST AVE SOUTH

You, good looking guy with dark hair driving a black Nissan on 1st Ave S Saturday morning at 10:45. I was the brunette in the black Mercedes. Regret not pulling over to chat! Hoping you see this! **When: Saturday, March 28, 2015. Where: 1st Ave South near SafeCo Field. You: Man. Me: Woman. #921031**

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If all those words mean anything, you've got it! I'll immediately know what I've got. I'm talking about. I had a wonderful time hanging out with you! I hate that we didn't get to exchange contact info. I'd love to chat over coffee sometime. Get in touch? **When: Friday, March 27, 2015. Where: Neptune Theatre. You: Woman. Me: Man. #921030**

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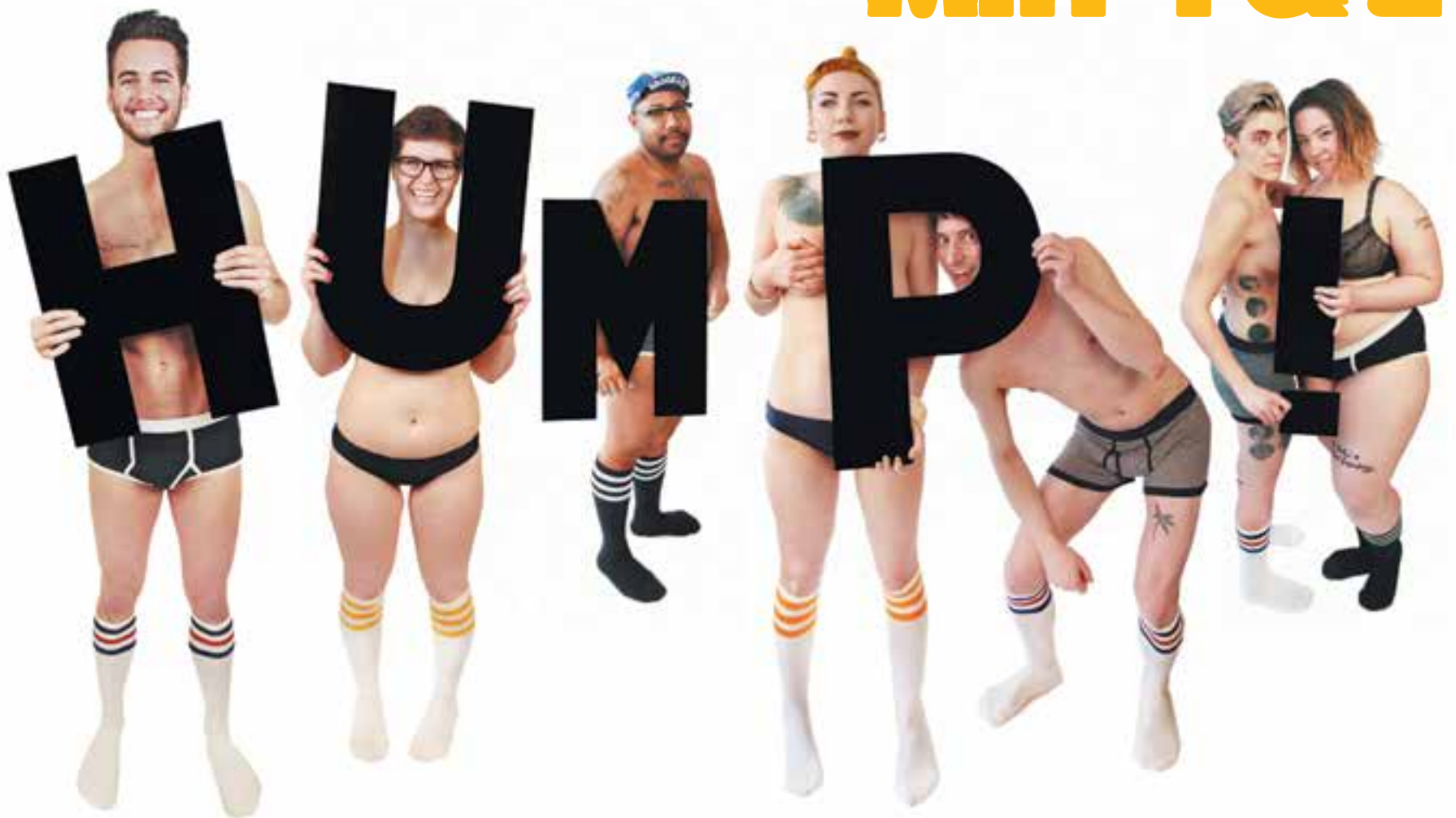
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SAVAGE LOVE

Age Play **BY DAN SAVAGE**

My partner is 31 years older than I am. I know the math: He'll be 60 when I'm 29. But that isn't the problem. The issue is he's been a lifelong bachelor and never been monogamous. He's fucked hundreds of women and is close friends with a lot of his former fuck buddies. Because of our four-year friendship before we hooked up, I know a lot about his sex life. The problem isn't jealousy—and it isn't knowing he's fucked every woman he's friends with or that he fucked someone else after declaring his love for me. It's that I know too much. We both feel vulnerable at times—him because I'm still in contact with one ex, and me because I feel like I'm fighting his past preference for no-strings-attached relationships. He tells me this relationship is different and he loves me in a way he hasn't loved anyone before. But I still feel like because of how many people he's been with, and how many of these amazing, beautiful, young fuck buddies are still in his life, I'll never attain any sort of primacy.

Notable Age Gap Gets In Newbie's Grill

At some point in the future, your partner is going to be 60 and you're going to be 29, NAGGING, which means you're somewhere in your 20s and he's somewhere in his 50s, right? (Math is hard!) And since you two were friends for four years before he realized you were the only woman he wanted to stick his dick in for the rest of his life—pay no attention to the woman he fucked during the brief interlude between telling you he loved you and the aforementioned realization—that means... um...

Math is hard, like Barbie says, especially when you don't have all the relevant data. The same goes for giving advice.

Answering your question without knowing your actual ages is difficult, because it makes a difference whether you're 21 and he's 52 (which means this man befriended you when you were a high-school student) or you're 28 and he's 59 (and you met this man after you got out of college). Likewise, it would help to know how long you two have been together. Three months? Three years?

Essentially, you're asking me to game out the odds for both long-term success and monogamous success (and, yes, those are two different things), and that's hard to do without knowing your ages and how long you've been together. Because I would definitely give your relationship slimmer odds of long-term success if your partner were the kind of middle-aged man who befriends and eventually beds high-school students. Conversely, I would give your relationship fatter odds of long-term success if you were three years into it and your partner had been successfully monogamous all that time.

That said, NAGGING, cheating and breakups regularly happen in the absence of significant age gaps and friendship networks composed exclusively of ex-fuck buddies. (Since people tend to partner with—and cheat on and be cheated on by—people in their same age demographic, cheating and breakups almost always happen in the absence of significant age gaps. But that is correlation, not causation—and sophistry, too!) There are no guarantees. Your partner may revert to nonmonogamous form at some point and either cheat (boo!) or ask for permission to open up your relationship (yay?). You could find yourself in a caretaker role in 10-plus years and find yourself asking him for permission to open up your relationship. Or you guys could stay together and stay faithful until death comes for one of you—most likely your partner, leaving you plenty of time to hook up with your ex, if he's still available.

Oh, shit—blah blah blah, I haven't answered your question. You'll obtain primacy—or realize you've already attained it—after a significant chunk of time has passed. So give it more time. Either it will work out or it won't. But even if this relationship isn't a long-term success, it can still

be a short-term success. Good luck.

I'm 62 and happily married for 20 years to a sweet guy who doesn't seem particularly interested in sex any longer. We are open to allowing each other freedom, with full disclosure, and have occasionally done this. When I watch music videos of John Sebastian in his 20s, I cream my jeans. And I have noticed similar reactions to sweet, intelligent young men in their 20s and 30s. I don't necessarily discriminate on the basis of age—or gender, color, etc.—and if a cute guy or gal in my age group came on to me, I'd consider the offer. But what I'd really like is a young man who finds me attractive and would be interested in seducing, or being seduced by, yours truly, even though I'm old enough to be his grandma.

Wicked Older Woman

A study you're not going to want to read and that I'm not going to cite—because it lumps people who are sexually attracted to the elderly together with people who are sexually attracted to prepubescent children—puts the percentage of people attracted to senior citizens at .15 percent of the population. That means there are more than 11 million gerontophiles of all ages out there. We've already established that math is hard, WOW, so I'm not going to try to figure out how many gerontophiles are in their 20s and 30s. But there should be lots. And there are probably a few non-gerontophile guys (and gals) out there who are willing to take a walk on the postmenopausal side. How to make it happen? The same way everyone else does: Get online and advertise for what you want (clearly and explicitly), and get out of the house (you never know who you'll meet). Then seize—safely—the opportunities that come your way.

My partner and I—both fortysomething males—had a threesome with a very cute twentysomething college student who approached us online. He considers himself straight and has a girlfriend, but he "has been wondering" about his sexuality. The evening went incredibly well, but he had the typical "curious guy" freak-out the day after. Texts and e-mails flooded in—he wanted (more) guarantees about our health status even though we played safe during sex. He said he told his girlfriend ("She was understanding but pissed!"). He also said that we could never get together again. Then he started drunk-texting us at night, offering to send us more sexy photos and talking about how much he wanted to see us again. Sober texts arrived in the morning apologizing for his drunken behavior. We've tried to be there, not just for the sex but also his process afterward. Did we do this guy a disservice by engaging with him? (Also, I'm not convinced there really is a girlfriend.)

Curious Over Curious Kid

It might look like you're not honoring the campsite rule ("Leave 'em in better shape than you found 'em") because this guy is a mess right now. But some queers can't seem to accept themselves—or even recognize themselves—until after a clarifying queer sexual encounter or three. In all likelihood, this twentysomething will one day look back at his "typical 'curious guy' freak-out" as an important part of his coming-out process as a gay or bi man. So you probably did him a favor. (Although I would describe his freak-out as cliché—and increasingly atypical.) As for the real-or-imaginary girlfriend: If she exists, she should dump him. Not because of your actions, COCK, but because of his. ■

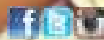
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FREE WILL ASTROLOGY

BY ROB BREZSNY

For the Week of April 29

ARIES (March 21–April 19): Chris Monemaymaker was employed as an accountant in Tennessee. On a whim, he paid \$39 to enter an online poker tournament. Although he knew a lot about the game, he had never competed professionally. Nevertheless, he won the tournament. As his award, he received no money but rather an invitation to participate in the annual World Series of Poker in Las Vegas. Can you guess the storybook ending? The rookie triumphed over 838 pros, taking home \$2.5 million. I don't foresee anything quite as spectacular for you, Aries, but there may be similar elements in your saga. For example, a modest investment on your part could make you eligible for a chance to earn much more. Here's another possible plot twist: You could generate luck for yourself by ramping up a skill that has until now been a hobby.

TAURUS (April 20–May 20): eBay is a multi-billion-dollar e-commerce business that has been around for almost 20 years. But it had an inauspicious beginning. The first item ever sold on the service was a broken laser pointer. Even though the laser pointer didn't work, and the seller informed the buyer it didn't work, it brought in \$14.83. This story might be a useful metaphor for your imminent future, Taurus. While I have faith in the vigor of the long-term trends you are or will soon be setting in motion, your initial steps may be a bit iffy.

GEMINI (May 21–June 20): Poetically speaking, it's time to purify your world of all insanities, profanities, and inanities. It's a perfect moment for that once-in-a-blue-moon Scour-a-Thon, when you have a mandate to purge all clunkiness, junkiness, and gunkiness from your midst. And as you flush away the unease of your hypocrisies and discrepancies, as you dispense with any tendency you might have to make way too much sense, remember that evil is allergic to laughter. Humor is one of the most effective psychospiritual cleansers ever.

CANCER (June 21–July 22): I was in the checkout line at Whole Foods. The shopper ahead of me had piled her groceries on the conveyor belt, and it was her turn to be rung up. "How are you doing?" she said cheerfully to the cashier, a crabby-looking hipster whom I happened to know is a Cancerian poet and lead singer in a local rock band. "Oh, I am living my dream," he replied. I guessed he was being sarcastic, although I didn't

know for sure. In any case, I had a flash of intuition that his answer should be your mantra in the coming weeks. It's time to redouble your commitment to living your dream! Say it 20 times in a row right now: "I am living my dream."

LEO (July 23–Aug 22): As I awoke this morning, I remembered the dream I'd just had. In the dream, I had written a horoscope for you. Here's what it said: "The Kentucky Derby is a famous horse race that takes place on the first Saturday of every May. It's called 'The Run for the Roses' because one of the prizes that go to the winning horse and jockey is a garland of 554 roses. I suspect that your life may soon bring you an odd treasure like that, Leo. Will it be a good thing or too much of a good thing? Will it be useful or just kind of weird? Beautiful or a bit ridiculous? The answers to those questions may depend in part on your willingness to adjust your expectations."

VIRGO (Aug 23–Sept 22): Don't calm down. Don't retreat into your sanctuary and relax into protective comfort. If you have faith and remain committed to the messy experiment you have stirred up, the stress and agitation you're dealing with will ripen into vitality and excitement. I'm not exaggerating, my dear explorer. You're on the verge of tapping into the catalytic beauty and rejuvenating truth that lurk beneath the frustration. You're close to unlocking the deeper ambitions that are trapped inside the surface-level wishes.

LIBRA (Sept 23–Oct 22): American author Stephen Crane wrote his celebrated Civil War novel *The Red Badge of Courage* in 10 days. Composer George Frideric Handel polished off his famous oratorio *Messiah* in a mere 24 days, and Russian writer Fyodor Dostoyevsky produced his novel *The Gambler* in 16 days. On the other hand, Junot Diaz, who won a Pulitzer Prize for his novel *The Brief Wondrous Life of Oscar Wao*, needed 10 years to finish it. As for you, Libra, I think this is—and should be!—a phase more like Diaz's than the other three creators'. Go slowly. Be extra thorough. What you're working on can't be rushed.

SCORPIO (Oct 23–Nov 21): In her book *A Natural History of the Senses*, Diane Ackerman describes a medieval knight who asked his lady for a strand of her pubic hair: a symbol of her life force. The lady agreed. He placed the talisman in a locket that he wore around his neck, confident that it would protect him and consecrate him in the course of the rough adventures ahead. I recommend that you consider a similar tack in the coming weeks, Scorpio. As you head toward your turning point, arm yourself with a personal blessing from someone you love. Success is most likely if you tincture your fierce determination with magical tenderness.

SAGITTARIUS (Nov 22–Dec 21): "An

escalator can never break," mused comedian Mitch Hedberg. "It can only become stairs. You should never see an 'Escalator Temporarily Out Of Order' sign, just 'Escalator Is Temporarily Stairs.'" I think a similar principle applies to you, Sagittarius. If we were to try to evaluate your current situation with conventional wisdom, we might say that part of your usual array of capacities is not functioning at its usual level. But if we adopted a perspective like Hedberg's, we could rightly say that this part of you is simply serving its purpose in a different way.

CAPRICORN (Dec 22–Jan 19): I've got a tough assignment for you. It won't be easy, but I think you're ready to do a good job. Here it is: Learn to be totally at home with your body. Figure out what you need to do to feel unconditional love for your physical form. To get started on this noble and sacred task, practice feeling compassion for your so-called imperfections. I also suggest you cast a love spell on yourself every night, using a red candle, a mirror, and your favorite creamy beverage. It may also help to go down to the playground and swing on the swings, make loud animal sounds, or engage in unusually uninhibited sex. Do you have any other ideas?

AQUARIUS (Jan 20–Feb 18): When Aquarian media mogul Oprah Winfrey was born, Oprah was not what she was called. Her birth certificate says she is Orpah, a name her aunt borrowed from a character who appears in the biblical *Book of Ruth*. As Oprah grew up, her friends and relatives had trouble pronouncing Orpah and often turned it into Oprah. The distorted form eventually stuck. But if I were her, I would consider revisiting that old twist sometime soon, maybe even restoring Orpah. For you Aquarians, it's a favorable time to investigate original intentions or explore primal meanings or play around with the earliest archetypes.

PISCES (Feb 19–March 20): What I propose is that you scan your memories and identify everyone who has ever tried to limit your options or dampen your enthusiasm or crush your freedom. Take a piece of paper and write down a list of the times someone insinuated that you will forever be stuck in a shrunken possibility, or made a prediction about what you will supposedly never be capable of, or said you had a problem that was permanently beyond your ability to solve. Once you've compiled all the constricting ideas about yourself that other people have tried to saddle you with, burn that piece of paper and declare yourself exempt from their curses. In the days after you do this ritual, all of life will conspire with you to expand your freedom.

Homework: What's the decision you agonize about? The commitment you can never make? Tell all at freewillastrology.com.



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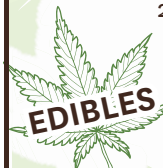
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